

MAKING THE WEATHER CLEAR! By Sir NAPIER SHAW.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

**OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.**

**For the Week Commencing
SUNDAY, AUGUST 24th.**

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BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	
LIVERPOOL (Relay)	
LEEDS-BRADFORD (Relay)	
HULL (Relay)	

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RATES OF SUBSCRIPTION to "The Radio Times" (including postage): **TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 12s. 6d.**

Learning to Listen.

By **STEPHEN GRAHAM**, the Distinguished Author and Traveller.

SOME years ago I remember writing in a book of mine: "Deafness is on the increase," not meaning, of course, physical deafness, but the more incapacity to listen. Everyone wanted to speak, to sing, to play, to shout; nobody wanted to hear. Platforms were crowded with speakers, but auditoriums were half empty; persons preached sermons in empty churches; the music in hearing homes drove the boarders away; Fleet Street was besieged with people wishing to express themselves in print, but scarcely a newspaper had enough readers to pay its way. Listeners were so precious that when found, they were guarded and religiously made into circles. Every man wanted to have his circle. But people did not wish to join the circle.

I remember a public meeting with the ex-Speaker, Mr. Lowther, in the chair, where in the course of an hour and a half a gathering of a thousand people melted away to about two hundred and fifty, and still the lecturer went on lecturing. People stole away from his presence the whole hour and a half—and they were most of them notabilities in London life. I shook hands with the unfortunate lecturer afterwards, but found he was quite unaware of the debacle in the ranks of his listeners. "What a great and splendid success!" said his chairman, tactfully, and the lecturer went away perfectly happy.

Poets in those days greatly multiplied upon us and learned to live without listeners, chanting their "native wood notes wild" by road and stream. Often have I come upon them on solitary walks, lifting their mouths to heaven, seeking moon and stars as listeners since human listeners there were not. "He who hath ears to hear," said the Frenchman, "let him hear." Ah, there was more in that than a conventional utterance. Some may need no listeners, but it is the tragedy of the true speaker and singer that few have ears to hear. Few can take a message or a song to themselves and make it theirs.

It is a tragedy in the life of a listener, too, not to be receptive. Though I write as an author, a speaker, I would say the greatest happiness of my life has been in receptivity, in the ability to listen and take a message or a song to my heart. Not to be able to listen or receive would be a great darkness, a shadow upon the soul. Listening, after all, is much more of a religious function than speaking or seeing or eating or even exercising. An age which does not listen is an age of materialism.



Mr. STEPHEN GRAHAM.

But here we are in a new age, unmaterialistic, it is true, and yet one of listening. I think we must be getting less materialistic again as we are learning to listen more. We are certainly cultivating our ears again after some neglect. We are restoring the balance in the use of our senses. People were using the eyes too much and the ears too little.

Have you ever in an idle hour gone ear-dropping in the crowd, just mingled with a mass of promenaders and picked up threads of conversation not meant for you to hear? It is sometimes quite entralling. In New York, of course, where the people speak from their stomachs, you hear much more than in London, where they speak merely from the lips. You have to have a quick ear to hear the Regent Street whispers. However, if you shut your eyes as you stroll along, you will sometimes hear much more and much better. Often, also, at the Opera you hear better when you shut your

(Continued overleaf in column 3.)

The Music-Hall, Old and New.

A Talk from London, by Archibald Haddon.



MR. ARCHIBALD HADDON

I HAVE been a regular music-hall goer all my life, and my recollections go back to the time when the music-hall was little better than a glorified public-house. The first thing I remember about it was Marie Lloyd singing "Then You Wink the Other Eye," in a provincial music-hall with a sordid floor, hard benches, and a man in a dress suit seated at a table in front of the orchestra and announcing the next turn by rapping loudly on the table with a hammer.

They called the man at the table the music-hall Chairman. I saw him often at his work. When he struck the table with his mallet, exclaiming "Order, please!" he made the bottles and glasses ring. The stalls Johnnies, as they were called, pined him incessantly with drinks. He led the choruses—led them very well, for he was an excellent vocalist, sometimes chosen with a view to sing the people in with a sentimental song before the curtain rose. The power he exercised over artists and audience was so considerable that he could make or mar a turn, so I believe he received a good deal of "back-sheesh" behind the scenes—an extra rap or two on the table being a direct incitement to his actions.

The Bad Old Times.

Almost the only thing to be regretted about the transformation of the first music-halls into the modern palaces of variety is that the prices of admission and refreshments in the old halls were ridiculously low. Even at the most sumptuous of the old music-halls, the London Alhambra of the year 1865, admission averaged only one shilling and twopence a head, and drinks and smokes and eatables averaged only sevenpence a head—yet there were dividends of from seventeen to twenty-five per cent for the shareholders—hence the saying, perhaps, the Good Old Times! Comparatively, however, I think that they were really the Bad Old Times. They have certainly changed for the better now that young fellows can go to music-halls with their girls, and fathers can take their daughters there without fear of embarrassment.

Grandmotherly Legislation.

The new music-hall is immeasurably superior to the old in such matters as moral and artistic tone and luxurious accommodation; but, on the whole, I find it less attractive than the old as a place of amusement and recreation. That is because, very largely, the music-hall has been subjected to an excessive amount of grandmotherly legislation.

In the music-halls we have abolished drink in the auditoriums. Behind the scenes, the walls are plastered with warning notices against this, that, and the other. Comedians are subject to instant dismissal, or their engagements to suspension, if in their "patter" they make use of a doubtful expression or crack a joke that wouldn't pass muster in a drawing-room. I dare not deny that this may be all for the good, but when I gaze on the thousands of expressionless faces in the audiences at our new palaces of variety and listen in vain for the roar of laughter and shouts of enthusiasm that used to raise the roof in the old music-halls, I cannot help wondering whether somebody hasn't done something to the music-hall to take the resilience out of its life.

The secret of the old music-hall's appeal was its free-and-easiness, its jollity and comradeship. You returned home from the old Tivoli or London Pavilion exhilarated as well as refreshed.

Among the "Stars."

Here is a typical Tivoli programme. It is the evening of April 21st, 1894, and the twenty-six turns in the programme are contributed by George Robey, Harriet Vernon, Harry Randall, Herbert Campbell, Vesta Victoria, the Brothers Griffiths, Ada Blanche, Leo Stormont, Little Tich, Dan Lono, Eugene Stratton, and fifteen other performers little less distinguished.

What the music-hall has lost in affability and sociability it has gained in politeness. As an institution, it has risen enormously in the social scale. Men who run the halls have handles to their names, and even a comic singer has been knighted. The music-hall business is now a great industry, mainly composed of syndicates controlling chains of palaces of variety with a total capital of several millions sterling—one syndicate alone having a capital of a million, invested in about fifty halls. The rise in social status is symbolized before our eyes in the Empire Theatre, Leicester Square. Instead of the old Chairman's rap on the table, number cards announcing the next turn are placed on ornamental easels at the sides of the proscenium by two powder-headed flunkys in velvet breeches, gold-braided at the knee.

From Parthenon to Coliseum.

Here is a still more striking illustration of the way in which music-halls, like men, may rise on stepping-stones of their dead selves to higher things. One of the halls I frequented when a boy was the tiny Parthenon at Liverpool. It was a bandbox of a place, holding only 300 people, but sometimes a thousand people more than it would hold were trying to get in, because the bill was topped by Vesta Tilley, or Marie Loftus, or Jenny Hill, or the Great Macdormott, or G. H. Chargin, or Eugene Stratton, or R. G. Knowles. It was the first music-hall managed by Sir Oswald Stoll, then a lad in his teens.

Out of the success of the little Parthenon the London Coliseum has been evolved. The Coliseum, controlled by Sir Oswald, is one of the sights of London. The accommodation for several thousand people at a time is luxurious, and the vast auditorium is imposingly beautiful. The great stage, built in the form of three circular discs, revolves at the touch of a button, instantly replacing a front scene with a scene fully set at the back while the front-scene performance is going on.

The Human Touch.

The music-hall business has not flourished of late. The music-halls themselves are magnificent—the majority of them, I think, are a generation ahead of the regular theatres in structural convenience and managerial attention to comfort—but something has gone wrong with the character and quality of their entertainments. That something may be detected, perhaps, in the work of the Veterans of Variety. In everything those veterans do, or say, or sing, there is the human touch. You get it especially in the simple tuneful ballad and the comic song with a rollicking join-in chorus.

Personality, which finds its expression most effectively in the solo turn, has been discouraged on the halls by the preference given to sketches, scenes, concert numbers, and spectacular attractions, and the result is that the halls are being de-humanized.

Learning to Listen.

(Continued from the previous page.)

eyes to the gaudy scene; you obtain a deeper sense of the musical beauty of the composition. It goes deeper into one's being. Again, at a public meeting, you can often obtain a truer idea of a political orator by listening to him without seeing him than by following all the time his gestures and facial expressions.

Herein lies one of the benefits of listening to wireless. You listen perhaps to a speech by Mr. Lloyd George; you get a fairer notion of him listening to him in your own room than you would in a crowded hall or in reading a report of his speech in the columns of a newspaper. The radio has inaugurated an age of listening, of ear reception as distinct from eye reception.

I do not see why in the future descriptive broadcast music of a special kind should not be accessible in all cinema theatres. Much more is needed to relieve the eyes than is provided. Then, despite a long-sustained effort to give an educational value to the screen, it has been found almost impossible to keep the attention of people on educational films. The eye craves something more lively, something merely entertaining. The eye refuses to write heavily on the tablets of memory. Few can remember what they see on the screen, be it educational or merely diverting. But things heard seem to be remembered longer. Kipling once said you remember things longest if you smell them—

Smells are surer than sights or sounds.

To make your heart-strings crack—

but that remains for the future.

We remember a sound longer than a sight, partly because we have the power to reproduce a sound by imitation, but few have the power to reproduce a sight. Thus we learn by repeating to ourselves more often than by imagining to ourselves.

When so many other elements make for disunion, the wireless certainly makes for the union of the world, for the breaking down of language barriers and the removal of national prejudices. It is now in its hardest period, that of breaking down merely local prejudices and finding means of practical development.

I should like, for instance, to be able to hear the House of Commons' debates; the speeches on such occasions as the Pilgrims' dinner and the Lord Mayor's banquet. I should like to hear the reviews of the principal books of the season or the day broadcast. In America they broadcast reviews from some of the public libraries. I should like upon occasion to listen to a prisoners' debate on crime at Pentonville or Wandsworth. I should like to hear certain theatrical productions at which it was impossible to be present. But each reader of these lines could easily add to the list of desirable hearings. The long and the short of it is—we have a new appetite for hearing. The Ear-gate is open.

In one of London's biggest streets only two houses are without aerials.

A SNAKE-CHARMER recently demonstrated that snakes can be charmed by radio.

In America, loud speakers are replacing the bands which used to give summer concerts in the open air.

An American paper is offering a gold cup for the world's "greatest announcement." The winner is being discovered by listeners' votes.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Music from the Moors.

PEOPLE in remote Highland glens often listen with keen appreciation to the Savoy Bands. On August 20th the process will to some extent be reversed and music from one of the most lovely moors in Scotland will be relayed for the benefit of London. At 10.30 p.m. on that date it is hoped to relay, via the Glasgow Station, dance music from Glencorrie Hotel, Scotland, at a time when this hotel will be filled by those who crossed the Border for the shooting.

Earl Haig to Broadcast.

Amongst forthcoming broadcasters are Earl Haig, who will once more speak on behalf of the British Legion on September 15th, and the Rt. Hon. G. N. Barnes, who on September 3rd will give a description of the Labour Section of the League of Nations.

New Relay Stations.

If everything goes satisfactorily, it is intended to open a Relay Station at Stoke-on-Trent in the beginning of October, and at Dundee early in November, and Swansea in December.

Wembley Broadcasts.

Most of the side shows at Wembley have been broadcast, and there will be a cessation of broadcast Wembley activities until September, when we hope to relay some of the Military Tattoos and portions of some of the civic ceremonies.

Broadcast Story Recitals.

For some time past, story recitals have been very popular in Glasgow. These usually last for fifty minutes and are confined to one subject. An innovation is being tried during the present month and September in order that a wider listening public may be served. There will be two complete periods of fifteen minutes and one of twenty minutes devoted to items representing literature, poetry, and drama. The first of this new series will be broadcast on Tuesday, August 26th, and comprises "The Goblin Barber," an old Spanish story re-told; a poem by Wordsworth explained; and finally a scene from "Pippa Passes" by Browning. The most noteworthy fact about this new broadcast is that each production is complete in itself, and it will give listeners a greater opportunity of discriminating as to what they desire to hear. All the productions are in the capable hands of Percival Steeds, B.A. (Oxon.), Lecturer on Elocution and Literature to the Glasgow Athenaeum, and recognized Teacher of Public Reading and Speaking to the University of Glasgow.

Astronomy and Whelks.

To-night (Friday, August 22nd), the Rev. E. Bruce Kirk, F.R.S., David Elder Lecturer on Astronomy, Royal Technical College, Glasgow, gives a talk on Mars, which will be followed by others later. In addition to a profound knowledge of Astronomy, Mr. Kirk has many

scientific interests, more especially in biological and microscopic work. He has done much work in the study of marine aquatic life, and he has given special attention to the borderland between marine and fresh-water life. In the course of this investigation, an interesting experiment has developed in the preservation of what is commonly known as the periwinkle or whelk. It has lived in Mr. Kirk's care, in the original bottle, with the same water never changed, and covered with a close glass cover, for the last nine years. This water is as fresh as it was at first. Mr. Kirk has consented to give two talks on the "Preservation of the Whelk," and they will take place on October 10th and 20th.

The New Dramatic Director.

In the interests of listeners who like plays and play-going, a special department for the investigation of microphone effects and the development of Radio Drama generally has been created at the headquarters of the Company.

Mr. B. E. Jeffrey, who performed the duties of Station Director at Aberdeen so successfully, has arrived in London and has entered upon his duties as Dramatic Director of the B.B.C. Mr. Jeffrey's experience in productions of a novel nature has been considerable. He was for many years a conspicuous figure in the dramatic world of Scotland. After considerable success in the production of plays in the North, Mr. Jeffrey undertook a season at the Aldwych Theatre, London. Under his management *The Unknown*, by Somerset Maugham, was presented by Miss Viola Tree, and Miss Ethel Irving had the opportunity of playing a great part in *La Tosca*. Mr. Jeffrey also presented Mr. J. K. Hackett to the London playgoers in what was declared to be one of the finest performances of *Macbeth* of recent times.

The Radio Play.

Mr. Jeffrey is convinced of the need for the development of special Radio technique for plays, just as some years ago it was made amply clear that a special technique was necessary for the cinema. He is also confident that when advances have been made in this

direction, the Radio play will take its proper place as a popular feature of broadcast programmes.

An Amusing Compliment.

Mr. Louis Hertel, who has frequently broadcast from the London Station, and is shortly touring all stations, has, among other character-studies, occasionally broadcast Hebrew burlesques. He has lately been the recipient of a rather amusing compliment. To his surprise, a recent issue of a Jewish journal contained a photo of himself and referred to him as a co-religionist entertaining for the B.B.C. Mr. Hertel denies the soft impeachment. He is a Londoner by birth, educated at St. Thomas' Charterhouse, and although claiming Saxon ancestry, his parents are Lincolnshire people. He enlisted in the Middlesex Regiment during the first few days of the war and served on the Eastern Front for over four years.

Old and Modern English Songs.

A recital which will be looked forward to with much interest will take place on September 3rd, at 9 p.m., when Mr. John Coates, the famous English tenor, will sing some old and modern English songs.

Nottingham Station Director.

Nottingham Relay Station will open about September 16th. Mr. Edward Liveing, who has been appointed Station Director, is a versatile, accomplished young Oxford graduate on the right side of thirty. In addition to active service in three of the war theatres, he did some good propaganda work for the Intelligence Corps in Egypt. He is the author of an interesting war book giving a subaltern's impressions, and of a number of bright short stories which have appeared in the leading magazines.

A Famous Band for London.

The programme from London to-night, August 22nd, should make a strong appeal to Northerners because the famous Bossey o' th' Barn Band from Manchester, under its able conductor, Mr. Harry Barlow, is making its first visit to this station.

Listeners will also look forward with zest to hearing again Miss Catherine Auselbrook, the famous New Zealand contralto.

Veterans of Variety.

No programme which has been given from any of the B.B.C. stations of late has had a more enthusiastic reception than that which was accorded to the Veterans of Variety programme. Over 1,500 letters were received by the B.B.C. almost all without exception couched in the most glowing terms, and asking for another visit from those artists. The interesting talk which Mr. Archibald Haddon, the Dramatic Critic of the B.B.C. recently gave, in which he compared the old style music-hall with the new, is published on page 354 of this issue.



Old Gentleman (glancing at his clock as the Time Signal is Broadcast): "Dear me, Greenwich five minutes slow! I must write to the papers about it!"

Verdi and the Opera.

A Great Musician's Life-Work. By R. D. S. McMillan.



G. VERDI.

THE glory of opera finds full expression in the divine works of Giuseppe Verdi, and the man who gave us *Aida*, *Traviata*, etc., may well be enshrined in the memory as a messenger of all that is fine and beautiful in music. Certainly, although he may not have risen consistently to ecstatic heights in melody, his work will, nevertheless, stir generations to come with its periodic beauty. To-day, twenty-three years after his death, his music is as familiar to the masses throughout the world as perhaps that of any other composer, a popularity which, scorned though it might be by some in musical circles, is yet a reward of which any seeker after immortality might well be glad.

The Secret Melody.

An interesting story, illustrating the extreme popularity of Verdi's works among his compatriots, centres round the tenor solo "La donna è mobile," in *Rigoletto*. When the work was being rehearsed, Verdi adopted the most rigorous measures to ensure that the tune should not "escape" beyond the bounds of the theatre, knowing, as he did, that once it was heard outside the walls of the opera house, it would spread like wildfire, and by the time the *première* came round its value would have been utterly destroyed. So that at rehearsals the piece would be left out and Verdi would say to the tenor: "You shall have the music in plenty of time."

Not until two nights before the *première* would the composer give the tenor the music, and then only after he had exacted from him a solemn promise that he would not sing it except in his own home. He was not even to hum a bar of it or whistle one single note in public until the final rehearsal.

In this incident may be read the story of Verdi's career. His extreme popularity among his contemporaries was such as few composers have known: from youth to old age success attended his efforts in no half-hearted manner.

Church Organist at Ten.

The son of a small dealer in groceries and tobacco in the tiny Italian village of Le Roncole, Verdi was born in October, 1813, in circumstances anything but auspicious for one who was to leave an indelible impression upon the course of musical history. But genius like that of Verdi's could not long remain in obscurity, and after he had demonstrated to the villagers of Le Roncole his phenomenal gifts, which he made manifest, in due course, in his rôle of organist at the village church—a rôle which he filled at the age of ten—we find him studying in Milan. He had been sent there by a society whose aim was to encourage and foster promising youth; yet their happy recognition of his budding genius was in direct contrast to the attitude of the Milan Conservatoire of Music, the directors of which refused him admittance on the ground that he did not show sufficient promise—a startling verdict upon the ability of the youth who was to become, on account of his musical inspiration, the idol of every Italian heart.

In 1836, when he was twenty-three, Verdi married. Three years later, his first opera was accepted and, thus scoring a small success, he

was commissioned by Merelli, the opera-director, to write the music to a comic libretto. This period was destined to be the unhappiest in Verdi's life, for while he was at work on the opera, first his two children and then his wife died—all within a few weeks of each other. In his anguish Verdi wrote: "I was alone—alone! My family had been destroyed, and in the very midst of this terrible anguish I had to fulfill my engagement and write a comic opera."

The tragic irony of the situation was such that it would have been small wonder if Verdi had thrown up the task without compunction; but he persisted, and the work, *Un Giorno di Regno*, at last saw the light. It could hardly have been a surprise to many when the opera was found to be a failure.

A Flood of Work.

After this temporary set-back, Verdi forsook composition for a time, but in 1842 we find a new opera of his, *Nabucco*, produced, to be followed in the succeeding years by a flood of his work. Then at Venice, in 1851, was produced the first of the operas which have won for Verdi familiarity among the general public—*Rigoletto*. The opera in question scored a great success, and a similar reception was accorded *Il Trovatore*, produced two years later. In the same year, *La Traviata* was first performed. Verdi was now forty years of age, yet it seemed as if his genius was still in the first flush of achievement. In 1871 came *Aida*, than which there are few more inspiring operas, and it was appropriate, its scene being laid in Egypt, that it should see the light in Cairo. The work, by the way, had been written for the Khedive. In 1874 he wrote his only important non-operatic work—a Requiem Mass.

Now nearly sixty years of age and with a record of twenty-nine operas to his credit, Verdi might well have rested upon his well-earned laurels. He was already a national hero; apart from his popularity as a composer, his intense patriotism as expressed in his works had won for him an abiding place in the affections of his fellow-countrymen and women. For a time the great man's pen was stilled, yet ten years later he was to surprise everyone with *Otello*, an opera which revealed vigour and fire such as one would never have believed this remarkable musician capable. And even here he had not finished, for when he was eighty there came from his pen the wonderful *Falstaff*.

A Comparison with Hardy.

In considering the qualities of Verdi as a man, one might be drawn to a comparison with Thomas Hardy, and the analogy, except that Mr. Hardy's field is literature, is a striking one. But the similarity extends deeper than mental alertness at advanced age, for, like Mr. Hardy, Verdi was modest and quiet, one who took his successes not as his right, but as the generous beneficence of Providence. He was, however, not without temper, and, if the occasion justified it, his rebuke was ready enough; but if he erred on the side of unjustness, his amende was readily forthcoming.

Shakespeare captivated Verdi's fancy and he had a deep reverence for him, whom he termed "the father of all." Even after he had finished *Falstaff*, it is said, Verdi was contemplating an opera on the story of *King Lear*, and no doubt, if the tremendous difficulties of the libretto could have been overcome, he would, old though he was, have essayed the task.

Verdi was married a second time, taking as his wife an opera singer, who took a leading part in his operas. Verdi died on January 21st, 1901, and he was buried as quietly as possible, according to his wishes, without either flowers or music.

Re-United by Radio.

A True Wireless Romance.

IN spite of the everyday drabness of the world, there are few events without romance behind them, and who knows what wonderful romances are hidden behind wireless?

There has just come to light a poignant incident in real life connected with radio that any fiction writer would have been delighted to have conceived.

It all began about five years ago when a young sailor was travelling by train. During his time in the Navy he had sailed almost round the world, and as he was a musician of more than average ability, he had spent his leisure in strumming a guitar and picking up fresh tunes every time his ship entered a new harbour.

The Wanderer Settles Down.

Seated next to him during his ride in the train was a pretty brown-eyed girl. A noisy, rattling railway carriage is hardly the kind of vehicle in which Cupid is likely to be found; but before it had finished its journey on this occasion, the sailor and the pretty girl had fallen in love with one another.

Of course, they were married, and for a time the wandering minstrel settled down to a quiet domestic life and it seemed that he had put his love of roving far behind him. But at the beginning of the second year there came a change over the young husband. Once more he began to yearn for a freer, less trammelled existence, and one day he disappeared as completely as a stone dropped into the ocean.

Her Only Diversion.

The three years that followed were hard ones for the young wife. She had been left with practically no money, and with two children dependent upon her, she found it necessary to work at sewing for a living. The only diversion she had was a wireless set, presented to her by a sympathetic neighbour—but that set was to prove her salvation.

One night, after her hard day's toil was over, she had nearly fallen asleep with the headphones on when she was brought quickly back to alert consciousness by hearing a voice announce "a series of guitar selections by—" and then her husband's name was given.

"Can it be possible?" she asked herself—and then her heart sank. To find her husband like this was too good to be true; but even as she wondered, the invisible musician began to play a tune they both loved well, and she knew by the way it was played that the performer was her long-lost husband.

Tears of Joy.

When the errant musician appeared at the studio on the following night, he was met by a deputation consisting of his wife, a warrant, and an officer of the law. The announcer was beside himself. Thousands of listeners were waiting to hear the magic of the sailor's guitar and he was about to be arrested for wife desertion!

When the situation was explained to the officer, he agreed to wait until the player had finished his selections, so the detective and the wife stood just outside the broadcasting room while the soft melodies of Hawaii floated into the microphone. The sailor, knowing that the woman he still really loved was listening to him, played as he had never played before, and as he played his wife gave way to weeping. She still wept, though her tears were tears of joy when, three days later, in an American Court of Justice, she begged that the case might be dismissed and her husband set free.

So the wandering minstrel returned to the fire-side he had made so desolate and there is at least one home made happy by the magic of wireless.

Listeners' Letters.

(10 letters to the Editor in the acknowledged must have the name and address of the sender. Anonymous contributions are not considered.)

Broadcasting in Ancient Times.

DEAR SIR.—Referring to an article on the above subject in *The Radio Times* it is surprising that the writer does not allude to the curious way news travels among savage and semi-civilized communities. It is said that the news of Gordon's death at Khartoum was known in a few hours in the bazaars of Cairo, and examples may be multiplied.

It is doubtful whether the ancient Egyptians possessed "telescopes" in the sense the writer indicates, if by "telescope" he means a certain combination of lenses. There are two inscribed objects in the Berlin Museum. These are a palm-branch with a sight-rod in the broader end and a short handle from which a plummet was hung; some kind of surveying instrument no doubt, but not a telescope in the modern sense.

Yours truly,

Hastings.

Radio and Rain.

C. Bailey.

DEAR SIR.—There seems to be a widespread opinion that the numbers of wireless messages that are being transmitted are the cause of all this rain. If that is the case, it must be raining more or less all over the world.

Perhaps you have some expert opinion on the matter?

Wigan.

Yours truly, J. H. OWEN.

[It takes hundreds of thousands of horse-power to make any appreciable difference in the humidity of the atmosphere. The total horse-power used by the B.B.C. is about 150.]

"Hyperprism" Outdoors.

DEAR SIR.—I have to thank you for broadcasting "Hyperprism," by Edgar Varese. I was so moved that I have attempted to express my feelings in blank verse.

In reading this poem, you will notice that each separate line is integrally connected with the one immediately preceding its successor.

SPANGOLDS IN ALEMBIC.

Blank.

The sap of anvil and of little tinkling isobars, rhomboidal and magnificent.

The spiral curvature of Sycophants, gross and immoderate, pinkling slowly from the East.

Then one clear note of Twine, leaping adown the ether into the heterodyne with oscillations grey, blond and formless.

Purport!

Tutayer! Tutayer! Tutayer!

In very deed it was the utter path of men.

The goose-neck flattened in the breeze, the asymptote soared over Time and Space and all the porling of the Universe.

O, Dan, Dan, Dan!

Oh Great Dan of the Diameter!

Oh Dan! Oh Heaven! Oh June!

Cacophonatically.

Sgt! Sgt! Sgt!

Yours faithfully,

Brentford, Middlesex.

H. P. FISHER.

[Our correspondent expresses accurately, especially in the last couplet, the feelings of many who have written to us on this subject!]

"A Ministry of Healing."

DEAR SIR.—After being ill for fifteen years, and altogether in bed for nine, I have had the beautiful gift of a two-valve wireless set. It has opened a new and wonderful world for me, and I should like to say "thank you" for *The Radio Times*, which I enjoy, and to the B.B.C. for all the joy their broadcasting gives to an invalid girl.

Yours truly,

Newport Pagnell.

M. J.

[We are sure that our readers will wish to be associated with us in expressing appreciation of this letter.]

PEOPLE IN THE PROGRAMMES

An Australian Singer.

A VOCALIST who is becoming increasingly popular with listeners is Miss Eda Bennis, who is to sing at Manchester and Birmingham this week.

A native of Australia, Miss Bennis very early began to develop a voice and at the age of sixteen she went to Paris to study under the late Mathilde Marchesi, with whom she remained three years.

Her first engagement of any importance was with the Quinlan Opera Company, where she played the Doll in *Tales of Hoffmann* throughout South Africa, Australia, Canada, and England. Then came the war, and she joined the H. B. Phillips Courtneidge Company at the Shaftesbury Theatre, and remained in the company when Sir Thomas Beecham took it over. After being three years with the Carl Rosa, she left to join the British National Opera Company two years ago.



(1) Miss Eda Bennis; (2) Mr. Norman Allin; (3) Mr. W. H. Bullock; (4) Miss Isabel Spence; (5) Prof. A. J. Ireland.

Learning in the Train.

A BRITISH bass singer who has many of the qualities that go to the making of a Chappie is Mr. Norman Allin, who is to sing from Aberdeen, Birmingham, and Manchester this week. When he was only twenty, Mr. Allin gained a Leicestershire County Council Scholarship for singing, value £240, tenable at any College of Music in Great Britain. In 1914, he was engaged for the principal bass parts at the Norwich Triennial Musical Festival. In 1916, Sir Thomas Beecham heard him sing, and immediately engaged him to play principal bass roles in his Grand Opera Company.

Since then, his rise to fame has been rapid. He has played all the big bass roles in the operas given by Sir Thomas Beecham in his

seasons at Drury Lane and Covent Garden with exceptional success.

Mr. Allin possesses a phenomenal memory and learns the most difficult operatic parts in a remarkably short space of time. He tells me that his favourite place for memorizing a part is a quickly-moving railway train.

Composer of "The Dogs of Devon."

ON August 28th, listeners will again have an opportunity of hearing the popular *Dogs of Devon*, for it is to be broadcast from London on that date. The composer, Mr. W. H. Bullock, tells me that this opera was originally written for production by the Hull "Old Grammarians" Operatic Society, the libretto and lyrics having been written by two of the masters at the Hull Grammar School, Mr. F. R. Bell and Mr. Harold Lewis.

Mr. Bullock is a native of Suffolk, and received his musical training at the Royal College of Music. Unlike many musicians, he is a great believer in an open-air life, and excels at boating, cycling, and walking.

A Singer of Sacred Songs.

AN artist who is noted for her singing of sacred music is Miss Isabel Spence, who often broadcasts from Newcastle during the Women's Hour. She has a talent for languages which enables her to be heard with advantage in French *chansons* and German *lieder*. While a young girl at school she developed a sweet voice, and she was often tried for the solo parts in cantatas; but, as she herself admits, she was never chosen to sing them because she was so shy!

The Rivals.

MISS SPENCE tells a good story of two rival singers who were discussing a recent song recital.

"All the time that I was singing," said one, "you should have seen the audience! They were glued to their seats!"

"And not a bad way to keep them there!" replied the other as she turned to depart.

Talks on History.

AN interesting series of Talks on the lives of great men is being broadcast by Professor A. J. Ireland, M.A., LL.D., who is one of the pioneers of educational broadcasting. Professor Ireland has made history his special subject, and for five years he was Professor of English Language and History at Lausanne.

The Talks which he has already broadcast are shortly to be published in book form under the title "Episodes in the History of England."

Actor and Composer.

MR. LESLIE WOODGATE, some of whose works were broadcast from Cardiff on August 20th, was originally intended for an engineer, but music and the stage appealed to him more strongly. He says the only training he had in counterpoint and harmony was by reading Stainer's and Prout's books on the subjects during train journeys to and from the City.

After leaving the City, he went on the stage in *Where the Rainbow Ends*. Next, he went on tour with *The Luck of the Navy*, eventually returning to London, undecided as to what to do next, but, as he puts it, "rather wanting to know some more about music."

For six months he had been writing—although he never touched a piano all the time—fugues, suites for piano, songs, sonatas, etc., which, however, he says "have all since been wisely destroyed."

In 1922, he won the "Carnegie United Kingdom Trust Award" for a composition for Men's voices, Strings, Piano and Organ.

WIRELESS PROGRAMME—SUNDAY (Aug. 24th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

8.0—Time Signal from Big Ben.

Light Operatic Concert.

S.B. to Newcastle.

ROMANO CIAROFF (Tenor).

WYNNE AJELLO (Soprano).

THE WIRELESS ORCHESTRA.

Conducted by S. KNEALE KELLEY.

Grand March, "Queen of Sheba" Gounod

Overture, "Marriage of Figaro" Mozart

Waltz, "Eugen Onegin" Tchaikovsky

Soprano Songs.

"O Luce di quest'Anima" Donizetti (1)

"Merce diletta Amiche" Verdi

The Orchestra.

Ballet Music, "William Tell" Rossini

Tenor Songs.

"Quella o Quella" Rigolotto (1)

"La Donna e Mobile" Verdi

The Orchestra.

Barcarolle, "The Tales of Hoffmann" Offenbach

4.0 (approx.)—Prof. A. J. IRELAND—

Episodes in the Religious History of

England—The Arrival of Augustine.

The Orchestra.

Selection, "I Pagliacci" Leoncavallo

Soprano Songs.

"O Mio Fido Day" Puccini

"O Charming Bird" David

The Orchestra.

Ballet Music, "Colomba" Macdonald (11)

Tenor Songs.

"Che Gelida Manina" Puccini

"Ah, dispar veleno" Massenet

The Orchestra.

Overture, "Mignon" Thomas

Announcer: J. G. Broadbent.

5.0-5.30.—CHILDREN'S CORNER. S.B.

from Cardiff.

8.30.—Anthem, "Morning and Evening"

Oakeley (11)

Hymn, "Fierce Raged the Tempest."

The Rev. T. PYM, D.S.O., Head of Cam-

bridge House (The Cambridge University

Settlement). Religious Address.

Hymn, "The Day Thou Gavest."

9.0. Folk Songs and Sea Chanties.

THE LONDON MALE VOICE OCTET.

DORIS VANE (Soprano).

E. KENDAL TAYLOR (Solo Pianoforte).

Solo Chanties.

"Heave Away" arr. Vaughan Williams (14)

"Billy Boy" arr. Dr. Ferry (2)

"Shooandooah" arr. B. W. Pierce

Soprano Songs.

"Robin Adair" (Old English) (1)

"Mowing the Barley" arr. C. Sharpe (11)

"Cherry Ripe" C. Horn (1)

Pianoforte Solos.

"Phyllis Has Such Charming Graces"

(Old English Song) arr. Herbert Fryer (1)

Hornpipe..... Three

"Weary Woe" Country

"o' Tyne" Dances

"Colleen"..... Percy Grainger

"Country Gardens" and North Country Folk-Tunes.

"Smugglers' Song" arr. Bantock (2)

"Island Shieling Song" arr. Robertson (2)

"Ca' Hawke Through"

"the Watter"..... arr. Whitaker (14)

"Bobby Shaftoe".....

Soprano Songs.

"I've Been Roaming"..... C. Horn (1)

"Pastoral"..... arr. Lane Wilson (1)

10.0—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-

ERAL NEWS BULLETIN. S.B. to

all Stations. Local News.

10.10. Old English Tunes and Sea Songs.

"Hunting Song"..... arr. Bantock (2)

"The Winter is Gone"

arr. Vaughan Williams (11)

"The Arolthusa"..... arr. Jepson (11)

"Spanish Ladies"..... arr. B. W. Pierce

"The Merchant Ship"..... arr. Shaw (14)

Pianoforte Solos.

English Songs..... arr. Cecil Sharpe (11)

"Foggy Dew".....

"Come All Ye Worthy Christian Men."

"The Crystal Spring"

"O, Sigh My Dear."

Quick Dance and Pezzo-Ostinato

Touffan Williams (14)

English and Irish Folk-Tunes.

"The Farmer's Boy"

arr. Vaughan Williams (14)

"The Turtle Dove"

arr. Vaughan Williams (2)

"The Snowy-Breasted Pearl"

arr. Chaffin

"The Crockett Laver"..... arr. Stewart (11)

"The Londonderry Air"..... arr. H. Rhodes

11.0.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

3.0. THE STATION MILITARY BAND.

Conductor—SIGNOR RABOTTINI.

EDITH PADDOCK (Soprano).

W. A. CLARKE (Solo Bassoon).

R. MURKIN (Solo Cornet).

Band.

March, "Candahar"..... Rabottini

Overture, "Lovers" No. 3..... Berthoud

Songs.

"The Aera"..... Rabottini (1)

"Solveig's Song"..... Greg

"The Loreley"..... List

Band.

Airs de Ballet..... "Lancelot"..... Adam

"Lancelot".....

Russoson Solo.

"Polonaise"..... Jacobs

Band.

Selection, "Tannhäuser"..... Wagner

Intermezzo, "La Voix des Cloches"..... Luigini

Songs.

"My Mother Bids Me Bind My Hair"..... Haydn

"Oh! Bid Your Faithful Ariel Fly"..... Lacey

"Where the Ben Sucks"..... Dr. Aron

Cornet Solo.

"Kallarmey"..... Balfe

Band.

Variations, "Carnival de Venise"..... Winterbach

Overture, "Martha"..... Fildes

Announcer: J. C. Paterson.

5.0-5.30.—CHILDREN'S CORNER. S.B.

from Cardiff.

8.0-8.30. RELIGIOUS SERVICE.

Conducted by the Rev. J. LOCKHEAD.

Relayed from the Primitive Methodist

Church, Sparkhill.

8.30. An Evening with Dvorak.

THE STATION SYMPHONY

ORCHESTRA.

Conducted by JOSEPH LEWIS.

GLADYS WHITEHILL (Soprano).

FRANK CANTELL (Solo Violin).

NIGEL DALLAWAY (Solo Pianoforte).

Orchestra.

Overture, "Carnival" Op. 92.

Songs.

"I Chant My Lay."

"Songs My Mother Taught Me."

"God is My Shepherd."

Orchestra.

Symphony No. 5 in E Minor, Op. 95

("The New World").

Pianoforte Solo. "Humoresque."

Violin Solo. "Indian Lament."

Orchestra.

"Slavische Tänze" Op. 46, First Set.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

ORGAN RECITAL.

Relayed from Boscombe Arcade.

Organist, ARTHUR S. MARSTON.

WILLIAM ANDERSON (Bass).

FRANK BARTLETT (Solo Violin).

BATH HOTEL ORCHESTRA.

Musical Director, DAVID S. LIFF.

Organ Solos.

Sonata in A..... Nordst

3.15. William Anderson.

Songs, Selected.

Frank Bartlett.

3.25. "Walther's Prize Song"..... Wagner-Wilhelms

Organ Solos.

3.43. "Meditation"..... Fauré

"March on a Theme by Handel"..... Beethoven

William Anderson.

Songs, Selected.

Frank Bartlett.

3.55. "Poème"..... Fauré

"Hymne Autrichien"..... arr. Krüger

Orchestra.

4.0. Three Dances..... Neil Gwyn

"Ave Maria"..... Gounod

Pavane, "Sylvia Ballet"..... Debussy

Pastorale, "Madame Butterfly"..... Puccini

DAVID S. LIFF (Solo Violin).

Larghetto d'Autore..... Gilbert Shaw

5.0-5.30.—CHILDREN'S CORNER. S.B.

from Cardiff.

8.30.—Choir: Hymn, "I Gave My Life For

Thee"

8.55.—The Rev. H. GREGORY TAYLOR,

Branscombe Primitive Methodist Church;

Religious Address.

9.45.—Choir: "The Day is Past and Over."

Shakespearean Night.

GILBERT BAILEY (Baritone).

WILLIAM MACREADY..... Revital.

EDNA GODFREY-TURNER.....

THE WIRELESS ORCHESTRA.

Conductor: THOMAS C. BROWN.

Orchestra.

8.50. Selection of Songs from Shakespeare's

Time..... arr. Bach

9.0. Gilbert Bailey.

Songs, Selected.

9.10. "HAMLET."

Act III, Scene 4.—The Queen's

Apartment.

Harold..... WILLIAM MACREADY

Gertrude..... EDNA GODFREY-TURNER

"THE Taming of the Shrew."

Letter part of Act II, Scene 1.

Petruchio..... WILLIAM MACREADY

Katherina..... EDNA GODFREY-TURNER

Gilbert Bailey.

9.30. Songs, Selected.

9.40. "HENRY VIII."

Letter part of Act III, Scene 2.

Cardinal Wolsey..... WILLIAM MACREADY

Cromwell..... EDNA GODFREY-TURNER

Orchestra.

9.50. Suite, "As You Like It"..... Grieg (11)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London. Local News.

10.15.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0. THE CORY SILVER BAND.

Conductor, J. G. DOBBING.

REBE HILLIER (Contralto).

LEONARD DENNIS (Solo Violoncello).

Band.

Overture, "Barber of Seville"..... Rossini

March, "La Russa"..... Rimsky

Rebe Hillier.

II. "Angel Song" ("The Dream of Geron-

imus")..... Elgar (11)

"O Rest in the Lord" ("Elijah")

Mendelssohn (11)

Band.

Selection, "Il Crociato in Egitto"

Meyerbeer (1)

Cornet Solo, "Irene"..... T. Bridge

IV. "Mazurka"..... Haydn

"The Londonderry Air"..... arr. Trevel

"Allegro con brio"..... Guerini-Salmon

Rebe Hillier.

V. "Where Corns Lie"..... Elgar (1)

"Lullaby"..... Cyril Scott (4)

"Fairy Pipes"..... Brewer (1)

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WIRELESS PROGRAMME—SUNDAY (Aug. 24th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- VI. Euphonium Solo.
"Thou Art Passing Hence" ... Sullivan
"The Skipper" ... W. H. Jude
Band.
"National Fantasia of Wales" ... Rimmer
Chorus, "Worthy is the Lamb" ... Handel
Announcer: C. K. Parsons.
- 5.0-5.30.—CHILDREN'S CORNER, S.B. to all Stations.
- 5.15.—THE CHOIR OF ST. CATHERINE'S.
Hymn, "All Hail the Power of Jesus' Name" ... St. Leonard
Anthem, "Come, Holy Ghost" ... Attwood
The Rev. JOSEPH BAKER, M.A., St. Catherine's Church: Religious Address.
Hymn, "Disposer Supreme, and Judge of the Earth" ... Hanssens
- 8.45.—**French Composers' Night.**
THE ORCHESTRA.
Conductor, WARWICK BRAITHWAITE.
DESIREE MACLEWAN (Solo Pianoforte).
I.—Prelude, "L'Après-midi d'un Faune" ... Debussy
II.—Danse Macabre ... Saint-Saëns
III.—Desirée MacEwan.
"La fille aux cheveux de lin" ... Debussy
"Jeux d'Eau" ... Ravel
IV.—L'Apprenti Sorcier ... Dukas
V.—Pavane pour une Infante défunte ... Ravel
VI.—Chœur Royal et orage ("Les Troyens") ... Berlioz
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—Close down.
Announcer: E. R. Appleton.

MANCHESTER.

- 3.0. THE STEPHENS MILITARY BAND.
Conductor, R. C. STEPHENS.
Overture, "Tomb Raider" ... Wagner (1)
Duet and Chorus, "I Married for the Lord" ... Hyman of Prague ... Mendelssohn (1)
Cornet Solo, "Ständchen" ... Schubert (1)
"Reminiscences of Verdi" ... Berggren
Clarinet Solo, Concerto ... Bizet
Suite, "L'Arlésienne" ... Offenbach (1)
Selection, "Vest-Vest" ... Offenbach (1)
Excerpts from "Moss et Ylla" ... Gounod (11)
Hymn, "Rhapsody, No. 1" ... Lütz
- 5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.
- 7.30.—"ZZY" ORCHESTRA.
HUGH SPENCER (Bass).
MANSEL LEE (Baritone).
Orchestra.
Overture, "Il Soraglio" ... Mozart
Intermezzo, "Whispering of the Flowers" ... Blum
Ballad Music, "Faust" ... Gounod
Hugh Spencer.
"Te Antico" ... Raiton (1)
"Sands o' Dee" ... Clay
Orchestra.
"Andante Cantabile" ... Tchaikovsky
"Four Indian Love Lyrics" ... Woodford-Finden (1)
Hugh Spencer.
"How Do I Love Thee" ... White
"God, My Father" ... Dubois
Orchestra.
March, "Le Prophète" ... Meyerbeer
"Sicilian Rhapsody" ... Friedman
Hugh Spencer.
"Still as the Night" ... Debussy
"Song of the Boy" ... Agnew
Orchestra.
"Ave Maria" ... Schubert
- 9.10.—S. G. HONEY: Talk to Young People.
- 9.30.—Religious Address and Hymns.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.0-5.0.—Programme S.B. from London.
- 5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.
- 8.30.—THE APOLLO MALE QUARTET.
Hymn, "Holy, Holy, Holy" ... Dylas
- 9.35.—The Rev. JAMES FARROW, St. Mary's Cathedral: Religious Address.
- Quartet.
Hymn, "Abide with Me" ... Mount
- 9.0.—DOROTHY HOGGEN (Solo Pianoforte).
Italian Concerto ... Bach
WINIFRED FISHER (Soprano).
"Be Thou Contented" ... Back (11)
"My Heart Ever Faithful" ... Back (11)
"I Love My God" ... Hallcock (2)
ERNEST SHARP (Solo Violin).
Romance in F ... Beethoven
Capriccio ... Purry (11)
Winifred Fisher.
Negro Spiritana.
"By and Bye" ...
"De Gospel Train" ...
"Swing Low, Sweet Chariot" ...
"I Got a Robe" ...
Dorothy Hoggen.
Nocturne in D Flat ...
Study in A Flat ...
Impromptu in A Flat ...
Chopin
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—Ernest Sharp.
"Polka" ...
"Hungarian Rhapsody" ...
"Aberdeen" ...
Schumann
- 10.30.—Close down.
Announcer: R. O. March.

ABERDEEN.

- HARRY COSTIGAN (Baritone).
THE ORCHESTRA.
Conductor, NANCY LEE.
Orchestra.
3.0. Overture, "The Bartered Bride" ... Smetana
Harry Costigan.
"Vale" ... Russell (1)
"Foster Flowers" ... Sanderson (1)
- 3.30.—Orchestra.
Symphony, "The Queen" ... Haydn
Harry Costigan.
"Soul of Mine" ... Barnes (11)
- 4.0.—Orchestra.
"Hymnologue" ... Drorak
"Minuet in D" ... Mozart
Air on G String ... Bach
Harry Costigan.
"Allegro Be With You" ... Woodford-Finden (1)
- 4.30.—Orchestra.
"Rhapsody March" ... Berlioz
Harry Costigan.
"When the Swallows Homeward Fly" ... White (2)
- Orchestra.
"Carnival Romain" ... Berlioz
- 5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.
- JAMES SHARPE (Tenor).
THE WIRELESS ORCHESTRA.
6.30.—The Rev. JOHN ROSS, M.A., Holfurn U.F. Church: Religious Address.
Hymns and Psalms by the Choir.
- 8.45.—Orchestra.
Selection of Tchaikovsky's Works.
arr. Langey
- 9.0.—James Sharpe.
Noct., "Comfort, Ye" ... ("The Messiah")
My People ... Handel (1)
Aria, "Every Valley" ...
- 9.10.—Orchestra.
Suite, "L'Enfant Prodigue" ... Wormear
- 9.35.—James Sharpe.
"How Yain is Man Who Roasts" ... ("Judith Macabean") ... Handel (1)
- 9.55.—Orchestra.
Overture, "Athalie" ... Mendelssohn (1)

- 9.45.—James Sharpe.
"Then Shall the Righteous" ... ("Elijah")
Mendelssohn (1)
"Why Does the God of Israel Sleep?" ... ("Samson") ... Handel (1)
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—Orchestra.
Selected Hymns, A. and M. arr. Goffrey.
- 10.35.—Close down.
Announcer: W. D. Simpson.

GLASGOW.

- ANDREW BRYSON (Solo Pianoforte).
GERTRUDE SIMPSON (Soprano).
JAMES ANDERSON (Bass).
ISAAC LOSOWSKY (Solo Violin).
Andrew Bryson.
- 3.0.—"Rhapsodie in B Minor" ... Brahms
"The Cuckoo" ... Vivaldi
"Capriccio Chinois" ... Cyril Scott (1)
- 3.15.—Gertrude Simpson.
"Lord of Our Chosen Race" ... Sullivan
"Chant Hindou" ... Rimsky-Korsakov
"I Heard You Singing" ... Eric Coates
- 3.30.—Isaac Losowsky.
"Slavonic Dance Themes" ... Dvorak-Kreider
Paraphrase on Minuet of Paderewski ... Kreider
- 3.45.—James Anderson.
"Woe, Thou, Thy Snowflake" ... Sullivan
"The Sands o' Dee" ... Clay
"Eleanor" ... Coleridge-Taylor (1)
- 4.0.—Andrew Bryson.
"Rondo Capriccioso" ... Mendelssohn
"Rustle of Spring" ... Sinding
"Spring Song" ... Mendelssohn
- 4.15.—Gertrude Simpson.
"Like as the Hart Desireth" ... Affrica (1)
"Song of Good Courage" ... Liddle (1)
"Our Little Home" ... Eric Coates
Isaac Losowsky.
- 4.30.—"Turkish March" ... Beethoven-Auer
"Nocturne" (Posthumous) ... Chopin-Auer
"Scherzo-Tarantella" ... Wieniawski
- 4.45.—James Anderson.
"A Minuety" ... A. Spring Thomas (15)
"Pleading" ... Elgar (11)
- 5.0-5.30.—CHILDREN'S CORNER, S.B. from Cardiff.
- THE PSALMODY QUARTET.
NAN STENHOUSE (Contralto).
DAVID F. MACCALLUM (Solo Violin).
ALEXANDER MACGREGOR (Baritone).
Quartet.
Hymn No. 398.
8.35.—The Rev. W. A. FALCONER, of Congregational Church, Kilwinning: Religious Address.
- 8.50.—Quartet.
Hymn No. 300.
Nan Stenhouse.
8.55.—"Randalized Feet" ... ("Songs of Cairo")
"Zara" ... Carce
"The Letter" ... Gaubangi (4)
- 9.5.—David F. MacCallum.
Quartet in A Minor ... Fialli
- 9.15.—Alexander MacGregor.
"Elgie" ... Massenet
"The Devout Lover" ... M. F. White
"Shall I in Sorrow Languish?" ... Mozart (11)
- 9.45.—Nan Stenhouse.
"O Summer Sun" ... London Ronald (5)
"Mother Earth" ... W. Sanderson (1)
"The Angelus" ... K. Russell
- 9.55.—David F. MacCallum.
"Nobody Knows de Trouble I've Seen" ...
"Midnight Bells" ... Heuberger-Kreider
"Allegretto" ... Boccherini
- 9.45.—Alexander MacGregor.
"The Sailor's Grave" ... Sullivan
"The Raft" ... Pinotti (15)
"Lead, Kindly Light" ... P. Evans (11)
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
- 10.15.—Close down.
Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 363.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Stroll in an Indian Village.

HULLO, children!

Here is another interesting talk on India, by the Rt. Hon. Srikrishna Sastri, which I am sure you will like.

Let us take a stroll by the main street of Agaram, a fair-sized village in the province of Madras. It is straight and has houses on both sides built continuously without any open space between. A few houses project some feet into the street. They probably belong to influential folk, whose encroachment on the public land nobody was able to prevent. Otherwise, it is fairly wide. The village authorities, however, are not strict and allow rubbish from the houses to be deposited here and there. Carts, too, are left, blocking the road, so that the whole width is not made available to the people.

"Fifteen Points."

All the houses have pink, or pavements, about three feet high along the street front, thus affording accommodation and shelter to the stranger, even if the doors be closed. On some of these pink you see companies of elderly men, playing cards, chess, or fifteen points. This last is a kind of crude chess, not so intellectual, and is played by moving pieces among 15 points on a certain chalk diagram drawn on the floor. It is an isosceles triangle with three equal and parallel lines cutting its two sides.

On the ground, in front of each house you see an ornamental figure made of rice powder in different colours. The designs vary from house to house. The figure is generally made by the young women. It is believed to be auspicious. Its absence would mean either that the house was unoccupied, or that a death had happened in it.

As you walk along, you may have to keep clear of mounds on which householders dry grain or pulse or condiments. Generally an old

person guards the articles with a stick, which he frequently strikes on the ground to keep off the predatory crow or the gluttonous squirrel. If the temple bell comes with his loudly and lazy gait, he eats what he likes, for it is a sin to beat or drive him away. Usually, however, he is fully gorged and cares only for fruits and sweetmeats.

In a convenient recess in the street an old woman, perched on an elevated seat, sells a varied assortment of eatables—sweetmeats, fried nuts, sweet potatoes boiled and tender Indian corn. In her anemic hand she holds a short stem on which there once were some leaves, and which she waves feebly to drive away the flies that pay no attention to her. Her head is protected from the sun by an umbrella-like framework made of coconut or palmyra leaves. Tiny children may be seen running to her with a pie or two and returning with a joyous repeat, not destined, alas! to last long.

The Man with the Bangles.

Men and women hawk all sorts of things in the streets, curries, milk, vegetables, oil. What it actually is in any case you cannot guess from the strange cries they make. But the women of the houses know, and you see them coming out with trays or vessels and making their bargains. If the hawker is the man of glass bangles, then there is fun. He chooses the best pail in the street, and, while the male proprietor threatens him with all sorts of pains and penalties, he coolly settles down there with his huge bag.

For two hours it is the empire of woman. All the young women foregather there and buy six bangles for each hand, paying what price he demands. He is generally a pleasant-spoken man, and no woman minds his squeezing her hand hard to admit impossibly small bangles to her wrist. The men of the village fret and

fume, but the bangle man neither sees nor hears them.

Look at this droll creature in tight-fitting trousers, long coat and turban, but all such a variegated patchwork that it would be hardly an exaggeration to say that his dress was made up of five hundred different pieces in diverse colours. His turban is a huge structure, but it is all one very narrow piece, about a mile long, so that if it became unwound by any chance, he must be delayed half a day doing it up again.

A Queer Woman Doctor.

He says something in sing-song, and at the end of every sentence he shakes a small drum held in his right hand which two leather knots strike so sharply and so quickly that it makes a characteristic noise, which gives him his name, gudu-gudu. His profession is that of a sooth-sayer, and some simple folk believe his predictions.

Then, who is this hideous creature, singing a tune which makes your flesh creep? She is dressed in bright yellow. Her face, neck, back and arms are painted in glaring lines of yellow and red, and black dots here and there deepen the frightfulness of her appearance. A large pot of mud sits securely on her head and receives rice gifts, while her right hand holds a bundle of margosa leaves. She is a vetery and messenger of the goddess of small-pox and other diseases, and if she is propitiated, the stricken ones become whole.

For a small offering she has now undertaken to cure the baby of the big house of the village of a malignant boil. Listen, she utters weird incantations, and at every pause passes the margosa leaves over the boil. If the child is cured, the whole village will ring with praise of the miracle-worker; if it dies, nobody will blame her. "Who can breathe life into a corpse?"

SABO TELLS A STORY.

By E. W. LEWIS.



to a small town which Uncle Harry wished to see again, for he had been born there; and he and Isobel went into the inn to have lunch.

Sabo was left in charge of the car; and the small children of the place gathered round, as children will, and stared. So Sabo said to them, "What is the name of this place?" And when they had told him the name, he said, "Do you know why it is called by that name?" But they shook their heads.

"Listen while I tell you," said Sabo, beckoning them to come nearer to him, which they did shyly, giggling and nudging each other. "You see," Sabo went on, "it was like this: In the long ago time there was nothing here, no houses, no people, no hills even, but just a wild moor with any number of rabbits, mice, moles, and a few foxes. And, because there was no water for miles around, the animals suffered a good deal in hot, dry weather. So they held

a meeting, and the Rabbits said to the Moles, 'Can't you do something?'

"The oldest Mole of all said that he had lived underground for a long time and had not so much as smelt water, but he would see what could be done. So the next day he burrowed down as deep as he could go, in a likely place.

"No good," said the old Mole when he came out again. 'Not deep enough.'

"So the foxes went in different directions over the moor, and when they came to any Moles, they said, 'The old Mole is sinking a well, come and help him!'

"And the Rabbits said to the Moles, 'We will scrape away all the soil that you throw up; but please find water as soon as you can!'

"The next morning, the old Mole went down and began to burrow. When he came to a rock he worked his way round it, and went ahead again, zig-zagging now this way, now that way, and the further he went the longer grew the line of Moles behind him, scraping as hard as they could, and throwing up soil and gravel and stones at the mouth of the burrow where the Rabbits were kept busily at it.

"Days passed. Weeks passed. Months passed. And the old Mole went boring on! Thousands and thousands of Moles worked steadily behind him in the tunnel which had a beginning, but seemed as if it would have no end!

"Then, suddenly, one day the old Mole stopped and said, 'I smell water!'

"Clear the tunnel!" commanded the old Mole; and when he had given the last of his helpers time to reach the surface, he began

to clear the rest of the tunnel himself. Suddenly the soil stopped and there was rock! He wriggled his way through the cracks and crevices of the rock, and came out into daylight near the bottom of a high cliff by the sea! In front of him the waters were raging. The tide was coming in. He had just time to save himself. The tide rose higher. The water found its way among the rocks, and rose rapidly through the tunnel which the Moles had made. The Rabbits, listening at the other end, heard the sound of gurgling water. At last, up it came, bubbling out of the mouth of the burrow. It made a little pool. The Rabbits tasted it. It had lost its salt taste on the way, and was sweet and fresh.

"When the tide ebbed, the water in the little well sank; but it never quite emptied. From that day to this day, there has always been water in the well which the Moles made; and twice each day it rises, and twice it falls, as the tide in the far-away ocean rises and falls.

"And after a time, a farmer came and built his farm near to the well, and another farmer joined him; and another; and they farmed on the hills which the Rabbits had built out of the soil and gravel which the Moles had thrown up out of the tunnel. And soon a little town grew, with a church and a few shops. And that is your town, and those are your hills. And the well is in the garden now, a little way up the valley.

"So you see," added Sabo, "that is why your town is called by its name. It is the place where the Well is which rises and falls with the Tides. And that explains it, doesn't it?"

WIRELESS PROGRAMME—MONDAY (Aug. 25th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON

- 4.0-5.0.—Time Signal from Greenwich. Concert: The "21.0" Trio. "Literary Workshops of Famous Men—Carlyle's Sound-Proof Room," by Caroline Robbins. Malcolm Millard (Baritone). Extracts from the Letters of Jane Welsh Carlyle.
- 5.0-6.45.—CHILDREN'S CORNER: Elizabeth Clark will tell Stories. Piano Syncope by Uncle Ragtime. "How They Brought the Good News from Ghent to Aix," by Robert Browning.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and INT. GENERAL NEWS BULLETIN. S.B. to all Stations.
- The Rev. JOCELYN PERKINS, M.A., F.S.A., F.R.Hist.S., on "Unknown Westminster." S.B. to other Stations.
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—"THE BLACKSMITH'S SERENADE" and SCENES FROM DICKENS. S.B. to all Stations.
- (For Programmes see next column.)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and INT. GENERAL NEWS BULLETIN. S.B. to all Stations.
- Topical Talk. Local News.
- 10.30.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.
- 11.30.—Close down.
- Announcer: J. G. Broadbent.

BIRMINGHAM

- 1.30-4.30.—Latella Picture House Orchestra: Conducted by Paul Rimmer. CARMEN HILL (Soprano).
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S.; Topical Horticultural Hints.
- 5.30-6.30.—CHILDREN'S CORNER: WINIFRED FISHER (Soprano), DOROTHY HUGHES (Solo Pianoforte), "Animals in Music."
- 6.30-6.45.—"Teens' Corner: Uncle Felix on "Naval History."
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- D. STANLEY FRANCIS: Fourth Talk on "Forestry." Local News.
- 7.30-8.0.—Interval.
- 8.0-11.30.—The entire Programme S.B. from London.
- Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—DESIREE MacEWAN (Solo Pianoforte). JEROME MURPHY (Irish Songs and Recitations.) Talks to Women.
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0-11.30.—The entire Programme S.B. from London.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30.—EDA BENNIE (Soprano). THE STATION ORCHESTRA. Orchestra.
- I. Overture, "The Flying Dutchman" Wagner.
- "Miniature Suite" Coates (1)
- II. Eda Bennie.
- Polonaise, "I am Thania" ("Mignon") Thomas (1)
- "The Star" J. Rogers
- "A Winter Song" J. Rogers
- III. Orchestra.
- "Dance of the Apprentices" ("The Masteringers") Wagner
- "Carillon" Elgar (4)

"The Blacksmith's Serenade."

A Play in One Act by Vachell Lindsay.
Music by Frederick Austin.
Spoken by NIGEL PLAYFAIR.
Sung by JOSEPH FARRINGTON.

8.30-10.0.

Pages from Dickens.

Directed by R. E. JEFFERY.
Mr. Pockaniff presides with urbanity over a pleasant family gathering.
Betsy Prig has the temerity to doubt the existence of Mrs. "Arris."
Sairey Gamp replies.

"Martin Chuzzlewit."

"A fellow of no delicacy" gives up hope, and bids a pathetic farewell to Lucie Manette.

"A Tale of Two Cities."

Steerforth meets Little Em'ly.
"Something turns up" for Mr. Micawber.
Old Peggotty receives bad news.
Uriah Heep receives an expression of opinion from Micawber.

"David Copperfield."

Poor Joe does not return to "Tom-all-alone's."

"Bleak House."

The Players will include
CHRISTINE SILVER, VITA SPENCER,
JOYCE TREMAYNE, ELSIE MAPLEY,
PHYLLIS THOMAS.

- IV. Eda Bennie.
"Songs My Mother Taught Me" Deorak
"Five Eyes" Armstrong Gibbs
"Listening" Maurice Bealy (2)
V. Orchestra.
"Hymn to the Sun" Rimsky-Korsakov
"In the Silence of the Night" Bachmaninov

- VI. Eda Bennie.
"The Second Mornet" Maurice Bealy (2)
"The Lament of Iva" Granville Handcock
"The Fairy Tailor" Hugo Robertson (1)
VII. Orchestra.
March, "Gallant Serbia" Martel

Announcer: C. K. Parsons.

- 5.0-5.45.—"SWA'S" "PIVE O'CLOCKS."
5.45-6.30.—CHILDREN'S CORNER.
6.30-6.45.—The History of the Drama (IV.) by Edith Lester Jones.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Lt.-Col. WEAVER PRICE, M.C., Brecon, on "Bees." Local News.
7.30-8.0.—Interval.
8.0-11.30.—The entire Programme S.B. from London.
Announcer: A. H. Goddard.

MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF HOUR: Eleanor Sheels (Contralto).
3.15-6.0.—ST. HILDA COLLIERY BAND. Relayed from Southport.
Conductor: JAMES OLIVER.
Overture, "Zampa" Herold
Selection, "Lohengrin" Wagner
Fox-trot, "I Love Me" Weber (1)
Carnet Solo, "Icons" Bidgood

Interval.

Unfinished Symphony—1st Movement
Schubert, arr. G. Haskins
Euphonium Solo, "Robin Adair" Hornemann
Selection, "The Maid of the Mountains" From-Simson (1)
Intermezzo, "In a Monastery Garden" Kettley (9)

5.45-6.0.—Children's Letters.
6.0-6.30.—CHILDREN'S CORNER.
6.30-6.55.—Chats with the Older Children.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Major W. PEER GROVES, President of the Fresh-Water Fish Preservation League, on "Angling as a Recreation." Local News.
7.30.—W. F. BLETCHER, Examiner in Spanish to the U.L.C.I. Spanish Talk.
7.45-8.0.—Interval.
8.0-11.30.—The entire Programme S.B. from London.

Announcer: Victor Smythe.

NEWCASTLE.

- 3.45-4.45.—Concert: Annie Snowden (Solo Pianoforte), Emily Brown (Soprano), T. W. Morris (Baritone).
4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter, Miss Annie H. Ross on "North Country Lore."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholars' Half-Hour.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. A. R. E. MACINNES on "A Holiday under Canvas." Local News.
7.30-8.0.—Interval.
8.0-11.30.—The entire Programme S.B. from London.
Announcer: W. M. Shewen.

ABERDEEN.

- 3.30-5.0.—Dance Afternoon — The Wireless Quartet. Feminine Topics: Mrs. H. BURNETT on Descriptive Violin Music, Walter Schaeffer (Baritone).
6.0-6.30.—CHILDREN'S CORNER.
7.0-11.30.—The entire Programme S.B. from London.
Announcer: A. M. Shanks.

GLASGOW.

- 2.15-4.30. THE WIRELESS QUARTET and NORMAN ALLIN (Bass).
I. "Dichterliebe" (Poet's Love) Schumann
"Twas in the Glorious Month of May"; "From Out My Tears are Springing"; "The Rose and the Lily"; "I Gaze into Thy Tender Eyes"; "I Breathe My Soul's Deep Yearning"; "The Rhine, That Holiest River"; "I Blame Thee Not."
II. "Edgipin Saluting the Colours" Charles Wood (1)
"Troisin' to the Fair" Stanford (1)
"Old Clothes and Fine Clothes" Martin Shaw
"Volga Boat Song" Koenemann
4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon. Santa Daabitz (Soprano).
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. H. MACDOWALL on "A Cruise in the Hebrides." Local News.
To-day's Interesting Anniversary: Sir Wm. Herschel died August 25th, 1822.
7.35-8.0.—Interval.
8.0-11.30.—The entire Programme S.B. from London.
Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 359.

WIRELESS PROGRAMME—TUESDAY (Aug. 26th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The "21.1" Trio, Dorcas Enroll (Soprano). Songs and Recitations.
- 4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music relayed from the Shepherd's Bush Pavilion. "A Bus Holiday," by Agnes Miall.
- 6.0-6.45.—CHILDREN'S CORNER: A Story told by Harcourt Williams. Songs by Dorothy Cottamora (Mezzo-Soprano). "Molten Ocean Giants," by W. J. Bassett-Lowke.
- 6.45.—An Appeal on behalf of the Legion Temperance Hospital, by Major Richard Rigg, O.B.E., T.D., J.P., Chairman of the Board of Management.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
- FRENCH TALK under the auspices of "L'Institut Français." S.B. to all Stations.
- Local News.

- 7.30.—Popular and Choral Evening.
- THE BOMILLY BOYS' CHOIR.
Conducted by W. M. WILLIAMS.
- PHILIP MIDDLEMISS (Entertainer).
DAVID JENKINS (Bass).
- THE WIRELESS ORCHESTRA:
Deputy Conductor: R. KNEALE KELLEY.
- March, "The Blarney Stone" Englemann
Overture, "Mazurka" Asher
Hazy Songs.
- "O Who Can Feel the Bliss" List
"Forever and Forever" Trust
Orchestra.
- Waltz, "The Gipsy Princess" Kalmann
Selection, "The Country Girl" Moulton and Talbot
Part Songs.
- "Come, Sing the White" (From "Mirella") Gounod (1)
"Hugues & Wyddia" ("Shepherdess of Snowdon") Welsh Air, arr. W. M. Williams
"Orpheus With His Lute" Edward German (11)
The Shepherd's Lullaby T.D. Edwards (11)
Philip Middlemiss on "Some Problem!" Orchestra.
- Measure Suite Eric Carter (1)
Hazy Songs.
- "The Late Player" Adams
"Down Among the Dead Men" Traditional (1)
Orchestra.
- Sinfonia Blou
Part Songs.
- "The Shepherd's Dance" Edward German (11)
Nursery ("Mistress Mary") Moricums (11)
Rhymes ("Duckery Dock") Schulan (11)
"The Bells of Aber-ly" Welsh Airs, devey Jarr. W. M. Williams
"Hob y deri dande" Orchestra.
- Bourée and Gigue Edward German (11)
Nigger Sketch, "Down South" Myddelton
Philip Middlemiss on "Things They Don't Mention" Orchestra.
- Selection, "Hullo, America!" Finch
10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
- Mr. FRANK HERBERT on "Co-operative Agriculture in Denmark." S.B. to all Stations.
- Local News.
- 10.30.—GLENCARLES HOTEL DANCE BAND, relayed from Glasgow.
- 11.45.—Close down.
- Announcer: J. G. Broadbent.

BIRMINGHAM.

- 2.30-4.30.—The Station Piano Quintet: Conductor, Frank Cantell.
- 5.0-5.30.—WOMEN'S CORNER: Florence Cleeton (Soprano).
- 5.30-6.30.—CHILDREN'S CORNER.
6.30-6.45.—"Teens" Corner: Alice Couchman (Solo Piano): Talk and Recital on the Works of Goss.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- FRENCH TALK. S.B. from London.
- Local News.
- 7.30-8.0.—Interval.
- 8.0.—Light Orchestral Night.
- THE STATION ORCHESTRA.
ALICE VAUGHAN (Contralto).
CEDRIC SHARPE (Solo Violoncello).
Orchestra.
- Overture, "Romeo and Juliet" Schubert
Selection, "Madama Butterfly" Puccini-Turina
Songs.
- "Anderson's Grave" Wolf
"Serenade" Wolf
"Maytime" Wolf
Orchestra.
- Mazurka, Op. 103 Liszt (15)
Fantasia, "Coppélia" Debussy-Wallton
Cello Solos.
- "A Midsummer Song" Cedric Sharpe
"Mummet" Beethoven, arr. Sharpe (15)
"Shimmer Song" Schubert
"La Chiquitilla" Marie
Orchestra.
- Suite, Ballet Music to "Henry VIII" Saint-Saëns
1. Introduction; 2. Rhythmic Ecossaise; 3. Danse de la Gipsy; 4. Gigue and Finale.
- Waltz, "Gems of Gungl" Winter
Songs.
- "Thou'rt Like a Tender Flow'et" Liszt
"O Love" Korlay
"I Love Thee" Grieg
10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Mr. FRANK HERBERT. S.B. from London. Local News.
- 10.30.—Cello Solos.
- "Believe Me I Am Those Endearing Young Christs" Old Irish Air, arr. Sharpe (15)
"Salut d'Amour" Elgar
"The Vesper Bell" Old Brittany Air, arr. Sharpe (15)
"Bourée" Bach, arr. Sharpe (15)
Orchestra.
- Selection, "The Daisy Chain" Schumann (1)
11.0.—Close down.
- Announcer: J. C. Patterson.

BOURNEMOUTH.

- 2.45-5.15.—Joan Hastings (Songs at the Piano).
THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director: DAVID S. LIFF.) Talks to Women: Major Cooper Hunt: "Teens Talk."
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- FRENCH TALK. S.B. from London.
- Local News.
- 7.30-8.15.—Interval.
- Municipal Orchestra Night.
- WILLIAM HESELTINE (Tenor).
DORIS LEMON (Soprano).
WILLIAM MICHAEL (Baritone).
MUNICIPAL ORCHESTRA.
Relayed from the Winter Gardens. Conducted by Sir DAN GODFREY.
- THE ROYAL BATH HOTEL DANCE ORCHESTRA.
Relayed from King's Hall Rooms. Musical Director: DAVID S. LIFF.

- 8.15.—Orchestra.
"Soldier's Chorus" ("Faust") Gounod
Overture, "The Yellow Princess" Saint-Saëns
Berceuse, "Quand tu Chantes" Gounod
8.55.—William Heseltine.
Prize Song ("The Master-singers") Wagner
Lohengrin's Farewell Wagner
8.45.—Orchestra.
Selection, "Romeo and Juliet" Gounod
Symphonic Poem, "Le Rossignol d'Orphée" Saint-Saëns
Ballet Music, "Henry VIII" Liszt
9.25.—William Michael and Doris Lemon.
"Nedda and Silvio" ("Pagliacci") Leoncavallo
9.35.—William Heseltine.
"A Flower Thou Resemblest" Liszt
(Words by H. Heine.)
"Once Again I Fain Would Meet Thee" Liszt
(Words by P. Cornelius.)
9.40.—Doris Lemon.
"Elsa's Urn" ("Lohengrin") Wagner
9.45.—William Michael.
"Eri Tu" ("The Masked Ball") Verdi
9.50.—Doris Lemon and William Michael.
"Ave Maria" ("Cavalleria Rusticana") Mascagni
10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Mr. FRANK HERBERT. S.B. from London.
- Local News.
- 10.30.—Dance Orchestra.
- 11.0.—Close down.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—The Station Trio. Owen Morgan (Contralto).
- 4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.
- 5.0-5.45.—"SWAG" "FIVE O'CLOCKS": Vocal and Instrumental Artists. Talks to Women.
- 5.45-6.30.—CHILDREN'S CORNER.
6.30-6.45.—Impressions of Great Modern Writers (11).
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- FRENCH TALK. S.B. from London.
- Local News.
- 7.30-8.0.—Interval.
- THE BISHOPS OF THE BARN BAND.
Conductor: HARRY BARLOW.
JEROME MURPHY (Entertainer).
Band.
- 8.0.—Overture, "The Bronze Horse" Asher
March, "The Middy" Alfred Jerome Murphy.
- "The Donovan's" Needham (1)
"Taking Tea at Reilly's" Brighton
"The Darlin' Girl from Clare" Band.
- Selection, "Rosina's Works" Danvers
Cornet Solo, "Cleopatra" Danvers (Soloist: W. RUSHWORTH.)
Jerome Murphy.
- "My Love Nell" Fox
"The Rocky Road to Dublin" Brighton
"Mary Cullaghan and Me" Muller (31)
Band.
- Selection, "The Lady of the Rose" Gilbert
F. J. NORTH, D.Sc., F.G.S., Keeper of Geology, The National Museum of Wales:
"The Story of the Earth" (11).
Jerome Murphy.
- "The Blarney Bells" Flint
"Herself" Higgins
"Paddy's Perplexity" Kenney
Band.
- Waltz, "Gipsy Love" Lohar
"A Musical Switch" Alfred
9.45.—Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 369.

WIRELESS PROGRAMME—WEDNESDAY (Aug 27th)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station named.

4.0. Signal from Greenwich

Light Symphony Concert.

MARILENE PITCHER Soprano
HARRY HIRLEY Baritone
THE WIRELESS SYMPHONY

Deputy Conductor: S. KNEALE KELLEN

4.10. My Part of the Cuckoo

10.15. The Orchestral

10.30. The Orchestral

10.45. The Orchestral

11.0. The Orchestral

11.15. The Orchestral

11.30. The Orchestral

11.45. The Orchestral

12.0. The Orchestral

12.15. The Orchestral

12.30. The Orchestral

12.45. The Orchestral

1.0. The Orchestral

1.15. The Orchestral

1.30. The Orchestral

1.45. The Orchestral

2.0. The Orchestral

2.15. The Orchestral

2.30. The Orchestral

2.45. The Orchestral

3.0. The Orchestral

3.15. The Orchestral

3.30. The Orchestral

3.45. The Orchestral

4.0. The Orchestral

4.15. The Orchestral

4.30. The Orchestral

4.45. The Orchestral

5.0. The Orchestral

5.15. The Orchestral

5.30. The Orchestral

5.45. The Orchestral

6.0. The Orchestral

6.15. The Orchestral

6.30. The Orchestral

6.45. The Orchestral

7.0. The Orchestral

7.15. The Orchestral

7.30. The Orchestral

7.45. The Orchestral

8.0. The Orchestral

8.15. The Orchestral

8.30. The Orchestral

8.45. The Orchestral

9.0. The Orchestral

9.15. The Orchestral

9.30. The Orchestral

9.45. The Orchestral

10.0. The Orchestral

10.15. The Orchestral

10.30. The Orchestral

10.45. The Orchestral

11.0. The Orchestral

11.15. The Orchestral

11.30. The Orchestral

11.45. The Orchestral

12.0. The Orchestral

6.30-6.45.—Teens Corner

Life 100 Years Ago

7.0.—WEATHER FORECAST and NEWS

S.B. from London

10.15.—HADDON S.B.

10.30.—HADDON S.B.

10.45.—HADDON S.B.

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10.0. WEATHER FORECAST and NEWS

S.B. from London

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BOURNEMOUTH.

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FRANCE

GERMANY

[illegible]

BELGIUM

HOLLAND

SWITZERLAND

ITALY

PAIN

CZECH-SLOVAKIA

ALBERTA

HUNGARY

SWEDEN.

白区局次大南民

Les Sons du Français

— Leur Quantité.

(Aug. 28th)

LONDON.

[illegible]

13. 6.0. CHILDREN'S CORNER

Les Sons du Français - **Leurs Quantités**

2.1. De lokale geschied - LA Brughe

WIRELESS PROGRAMME—FRIDAY (Aug 29th.)

For details of the programmes printed in this column, see the programmes on the opposite page.

LONDON.

- 4.0 5.0.—Three Songs from Greenwich. Lyrics by John Masefield. Music by Norman Stanger.
- 5.0 6.15.—**CHILDREN'S CORNER** Miss R. H. B. will read "The Fox and the Goose" by Tinker Taylor, and "The Little Boy Who Was Afraid of the Dark" by A. A. Milne.
- 7.0.—**FIVE SIGNAL** from BIG BEN. **WEATHER FORECAST** and **GENERAL NEWS BULLETIN**. S.B. from London.
- 8.0.—A. ATKINSON (the B.B.C. Film Critic) "Seen on the Screen." S.B. to all Stations. Local News.
- 7.30 8.0. Interval.

A Variety B.O.

- THE ANGLO HAWAIIAN PLAYERS**
OLLY OAKLEY and His Banjo
RAY WALLACE (Entertainer)
J. AERY JACOB, and
TWO MUSICIANS from the Savoy Hotel.
- 8.0. Two Savoy Musicians Open the Programme.
J. Aery-Jacob telling more Irish Stories.
The Anglo-Hawaiian Players.
Punk March.
Hawaiian Folios.
- 9.0.—Ray Wallace.
In Selections from her Repertoire.
The Anglo-Hawaiian Players.
"Hiko Hiko"
Hawaiian Farinyard.
Sweet Brown Maid of Kamukui.
J. Aery-Jacob telling more Irish Stories.
Oly Oakley in Items from his Repertoire.
The Anglo-Hawaiian Players.
Lulu Waltz.
Kamukui March.
- 10.0.—**FIVE SIGNAL** from GREENWICH.
WEATHER FORECAST and **GENERAL NEWS BULLETIN**. S.B. to all Stations.
- 10.30.—An Hour's Dance Music by JACK HYLTON'S BAND.
- 11.30.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.30-4.30.—Lorella Picture House Orchestra.
- 5.0-5.30.—**WOMEN'S CORNER**
- 6.30-6.45.—**CHILDREN'S CORNER**
- 6.45-7.0.—**TEENS CORNER**
- 7.0.—**WEATHER FORECAST** and **NEWS**. S.B. from London.
- 7.30 8.0.—Interval.
- 8.0.—A Well-Known Singer and Well-Known Items.
- THE STATION ORCHESTRA**
NORMAN ALLIN (Bass).
W. W. ALLEN (Dramatic Recitals).
Orchestra.
- Overture, "Buy This"
S. B. from London.

- 4.0 5.0.—Two Hungarian Dances.
Buckingham on His Way to the Palace.
- 5.0 6.15.—**CHILDREN'S CORNER**
Ethiopia, painting the Cubes.
The Bothers and the Clats.
Ballad of Semmervater.
The Yellow Sea.
- 7.0.—**FIVE SIGNAL** from BIG BEN.
WEATHER FORECAST and **GENERAL NEWS BULLETIN**. S.B. from London.
- 8.0.—The Showman.
The Welsh Rhapsody.
- 9.0.—**WEATHER FORECAST** and **NEWS**. S.B. from London.
- 10.0.—Interval.

BOURNEMOUTH.

- 3.45-4.15.—**BAND OF H.M. 14th F. SNAVERS**
played from South Parade Pier. Southsea.
Talks to Women.
- 4.15-4.30.—**CHILDREN'S CORNER**
- 4.30-4.45.—**TEENS CORNER**
- 4.45-5.0.—**WEATHER FORECAST** and **NEWS**. S.B. from London.
- 5.0-5.30.—Interval.
- Folk Songs and Dances of Many Countries.**
DOROTHY ROBSON.
DOROTHY CLARKE.
EDWARD L. R. L. L.
THE WESSEX GLEE SINGERS.
THE WIRELESS ORCHESTRA.
Conducted by THOMAS CONWAY BROWN.
- 8.30.—Italian Folk Songs.
8.45.—Edward L. R. L. L.
8.50.—Wessex Glee Singers.
"The Ash Grove."
"The Last Rose of Summer."
Sally in Our Alley.
9.0.—Dorothy Clarke.
9.15.—Hungarian Dance.
9.30.—Dorothy Reason.
9.45.—Wessex Glee Singers.
"Mary of Argyll."
9.55.—Russian Folk Songs.
10.0.—**WEATHER FORECAST** and **NEWS**. S.B. from London.

- 3.0.—Wessex Glee Singers.
Off in the Street.
Buckingham on His Way to the Palace.
- 4.0 5.0.—**CHILDREN'S CORNER**
Ethiopia, painting the Cubes.
The Bothers and the Clats.
Ballad of Semmervater.
The Yellow Sea.
- 5.0 6.15.—**CHILDREN'S CORNER**
Ethiopia, painting the Cubes.
The Bothers and the Clats.
Ballad of Semmervater.
The Yellow Sea.
- 7.0.—**FIVE SIGNAL** from BIG BEN.
WEATHER FORECAST and **GENERAL NEWS BULLETIN**. S.B. from London.
- 8.0.—The Showman.
The Welsh Rhapsody.
- 9.0.—**WEATHER FORECAST** and **NEWS**. S.B. from London.
- 10.0.—Interval.
- A Programme of "Old Favourites."**
FELICE HYDE (Contralto)
JOHN COLLINS (Tenor)
KENNETH FILLS (Bass)
CHARLES COBURN (Baritone)
- 10.0.—**WEATHER FORECAST** and **NEWS**. S.B. from London.
- 10.30.—Close down.
Announcer: W. N. Settle.
- 12.30 1.30.—A Special Music by R. Fitzroy Page.
from Piccadilly Picture Theatre.
- 2.30 3.0.—**WOMEN'S HALF HOUR**
- 3.30 4.0.—Concert by the "BY" Quartet.
4.0-4.15.—**CHILDREN'S CORNER**
- 4.15-4.30.—**TEENS CORNER**
- 4.30-4.45.—**WEATHER FORECAST** and **NEWS**. S.B. from London.
- 4.45-5.0.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 105.

WIRELESS PROGRAMME—FRIDAY (Aug 29th)

The letters A.B. printed in blue in these programmes signify a Simultaneous Broadcast and the station men please

AND OVERSEAS
CONCERTINA BAND
CARMEN HILL (Soprano)
HARRY HOWE (Baritone)
 8.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 9.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 10.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 11.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 12.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"

WEATHER FORECAST and NEWS
 8.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 9.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 10.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 11.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 12.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"

NEWCASTLE.

3.45-4.45. Concert: Edo Henne (Soprano).
 Walter Berry's Trio
 4.45-5.15. WOMEN'S HALF HOUR
 5.15-6.0. CHILDREN'S CORNER
 6.0-6.30. Farmers' Corner Mr. R. W. Wootton
 6.30-7.0. WEATHER FORECAST and NEWS
 G. A. ATKINSON S.B. from London
 Local News

Musical Tournament Winners No. 2).
GEORGE MAGNAY
 (Baritone) (First Open Baritone).
ELISE GULLIGHTLY (Soprano)
 (Winner of Dorothy Farster Trophy)
ALLAN P. SOULSBY Solo Pianoforte
 (First in the Intermediate Class).
JEAN PURSYTH (Contralto)
 (Second in the Open Class Contraltos).
THE STATION ORCHESTRA
 8.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 9.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 10.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 11.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 12.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"

WEATHER FORECAST and NEWS
 8.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 9.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 10.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 11.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 12.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"

A Night with the Composer Sch. Mart.
 8.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 9.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 10.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 11.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 12.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Carron, J. and Sons, Ltd.
- Herman Darewski Music Publishing Co.
- Klein and Co., Ltd.
- Knox and Sons.
- Madman, B., and Co.
- Francis, Day and Hunter.
- Larway, J. H.
- Lawrence Wright Music Co.
- Cecil Lennart and Co.
- Novello and Co., Ltd.
- Phelps and Page.
- Reynolds and Co.
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- Williams, Joseph, Ltd.
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- The Anglo-French Music Company, Ltd.
- Beal, Stottard and Co., Ltd.
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- Roeder and Walsh.
- Stainer, Ltd.
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- The Stark Music Publishing Co.
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- Wilford, Ltd.
- Fisher and Co.
- John Lachburn, Ltd.
- Keith Prowse and Co., Ltd.
- Worlton David, Ltd.

Topical Talk. Local News.

3.30-4.30. Popular Afternoon
 4.45-5.15. TOPICS FOR WOMEN
 5.15-6.0. CHILDREN'S CORNER
 6.0-6.30. Weather Forecast for Friday
 6.40-6.55. Prof. PATTERSON of Glasgow and
 West of Scotland Agricultural College, on
 "The Harvest"
 7.0.-WEATHER FORECAST and N.W.S.
 8.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 9.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 10.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 11.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 12.15. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"

Musical Humour Literature
AUGUSTUS BIDDLE (Recent)
A. R. HENDERSON (Entertainer)
CEORIC SHARPE (Solo Violoncello).
THE STATION ORCHESTRA
 Conducted by ISAAC LOBOWSKY
 8.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 9.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 10.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 11.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"
 12.0. "The March" "Tambourine" "Hugue"
 Selections "Mignon" "Thoumine"

THE STORY OF WELSH MACLURE
 A Doctor of the Old School.
 by Ian MacLaren
 The story tells of his struggles through
 winter snow and summer heat lovingly to
 tend the people of Drumtochilly. He is
 one of the most heroic types of his noble
 profession, and the story goes on to tell
 how he lured the Edinburgh professor
 across the river, heavy with a winter flood,
 to save the life of Anne Mitchell. Drama-
 leugh, the seemingly hard bargain-driving
 farmer, was his chief ally in all his works of
 mercy.
 (The Second Instalment of this story will
 be broadcast on September 5th.)

9.30. Selection, "The Doller Princess" ... Fall
 10.30. D. MILLAR CRAIG on "Programme
 Topics."
 11.4. Cedric Sharpe:
 Old English Air, "Bohevs Me, If All Those
 Endearing Young Chatter"
 arr. C. Sharpe (31)
 Barcarolle, "The Tales of Hoffman"
 Offenbach
 "Chanson de Nuit"
 arr. C. Sharpe (11)
 Old Breton Folk Tune, "The Vesper Bell"
 arr. C. Sharpe (15)
 Old Irish Tune, "Top of the Cork Road"
 arr. C. Sharpe
 10.0.-WEATHER FORECAST and NEWS
 S.B. from London
 Topical Talk. Local News
 10.30. GLENAGLES DANCE BAND
 relayed from Glenagles Hotel.
 12.0. Close down.
 Announcer R. E. Kingsley

A number against a musical item indicates the number
 of its publisher. A key list of publishers will be found on
 this page.

WIRELESS PROGRAMME—SATURDAY (Aug. 30th.)

The letters "B.B." printed in italics in these programmes signify a *Continued Broadcast* from the station mentioned.

11.15-12.15

4.0—Tune Signal from Greenwich
NANCY PETTITT (Soprano)
MISS E. WOODWARD (Soprano)
THE WIRELESS CHORUS
Dance of the Snowflakes
The Snowflakes
The Snowflakes

6.0-6.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
7.0—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

Mr. E. KAY R. RINSON, Personal
and Empire Naturalist
Midnight, London

8.0—BAND OF H.M. SCOTS GUARDS
By Permission of Col. G. C. B. Paynter,
C.M., D.S.O.
Director of Music, Lord F.W. WOOD

VIOLET LEE (Soprano)
E. NICKOLDS and ALBERT H.
LEONARD R. TOSWILL
The Good

March, "Faust"
Hoprano Songs
When Myra Sang
A Beautiful Kiss

8.30-9.00—H.M. SCOTS GUARDS
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
9.0—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

9.0-9.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
9.45-10.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

10.0-10.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
10.45-11.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

11.0-11.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
11.45-12.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

12.0-12.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
12.45-1.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

1.0-1.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
1.45-2.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

2.0-2.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
2.45-3.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

3.0-3.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
3.45-4.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

4.0-4.45—CHILDREN'S CORNER

4.45-5.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

5.0-5.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
5.45-6.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

6.0-6.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
6.45-7.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

7.0-7.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
7.45-8.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

8.0-8.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
8.45-9.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

9.0-9.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
9.45-10.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

10.0-10.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
10.45-11.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

11.0-11.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
11.45-12.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

12.0-12.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
12.45-1.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

1.0-1.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
1.45-2.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

2.0-2.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
2.45-3.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

3.0-3.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
3.45-4.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

4.0-4.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
4.45-5.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

5.0-5.45—CHILDREN'S CORNER
Podcast of another Fairy Story
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5.45-6.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

6.0-6.45—CHILDREN'S CORNER
Podcast of another Fairy Story
Story by Elizabeth Clark, The Globe
6.45-7.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

7.0-7.45—CHILDREN'S CORNER

7.45-8.00—TIME SIGNAL
WEATHER FORECAST and
CENTRAL NEWS BULLETIN

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By Rocket to the Moon.

A Talk from Manchester, by Hugh B. C. Pollard.

IN the coming autumn a serious attempt is being made to shoot a rocket that will hit the moon. This is not regarded by scientists as impossible. But it must be admitted that it will be an astonishing feat if it succeeds. Professor R. H. Goddard, of Clark University, Worcester, Massachusetts, is the astronomer and physicist who is prepared to brave a good deal of ridicule and attempt this feat.

"What," you may ask, "is the good of this enterprise, even if it succeeds?" That is a practical man's query, but it is easily answered. If Goddard succeeds, it will be Man's first step in bridging inter-planetary space.

Expecting to Fail

It is, like all great first attempts, an inspired experiment. If it fails, we shall probably learn something which will bring us nearer to success next time. But failure in science is not discreditable like failure in the easier path of business. A scientist expects to fail. He may fail time after time in his experiment. But at long length he will succeed because he is following a line of reasoning based on accumulated facts and carefully applied knowledge.

Man's conquest of the air was no accident, a discovery, but the outcome of research. Just so, we stand to-day on the threshold of the eventual conquest of inter-planetary space—the unknown other.

Now, consider the problem. The moon is two hundred and forty thousand miles away from the earth and it is a very small target. It looks big, but go out and hold at arm's length a pea between your finger tips. You will find that a pea is large enough to hide the moon. Yet the moon is over two thousand miles in diameter.

What gun have we that can fire more than a ten-thousandth of this vast distance? No gun will do it. But it is possible that a giant rocket may be successful.

In the Upper Atmosphere.

The difference between a shell fired from a gun and a rocket is a very big one. The shell leaves the gun with a certain initial velocity due to the driving charge in the gun. As it goes through the air, the velocity lessens and eventually the projectile comes to rest at the extreme limit of its range. A rocket, on the other hand, contains in itself a driving power consisting of a charge of slow-burning powder which drives it through the air at an increasing velocity until the charge is exhausted.

Goddard means to combine the advantages of shell and rocket in his apparatus. Imagine an enormously powerful gun similar to the long range Big Bertha which bombarded Paris. This will fire a shell containing a rocket. When the shell has reached the limit of its vertical range, it will be in the area of the upper atmosphere, where the air is so thin as to have almost no resistance to a passing projectile.

At Terrific Speed.

At this limit of its range as a shell, a special fuse will come into play and ignite the rocket contained in it. The rocket will thus be fired out of the shell when the latter is as far beyond terrestrial atmosphere as it can go. The rocket then begins to travel on its own, driven by the gases produced by the burning of the powder made it. As it travels, its velocity increases, and when its initial velocity given by the carrier shell and its own velocity amount to the equivalent of an initial velocity of thirty-five thousand feet per second—some twelve times faster than the swiftest rifle ball at earth level—then it will pass beyond the sphere of

the earth's attraction and, no longer dragged back by gravity, be able to traverse space.

See it in your mind's eye as a great shell carrying a rocket inside which is fired as high into the sky as possible and releases the rocket at its highest point.

The rocket travels on driven by its contained energy, passing across the space between the earth and the moon until it enters the sphere of the moon's attraction and is attracted from its path in space towards the moon just as a needle is pulled by a magnet.

A Giant Flash.

How are we to tell if it is the moon? It will signal its arrival to us by means of a giant flash. In the head of the rocket are three pounds of the magnesium and aluminum powder used for taking flashlight photographs. The rocket is to be fired when the moon is in its dark or crescent state so that the projectile will land, not on the bright part of the moon, but on the dark section. The flash given off will be bright enough to be seen by observers watching the moon's surface through telescopes on earth.

The experiment of Professor Goddard is backed by the authorities of the Smithsonian Institute and is a perfectly serious scientific enterprise. In addition to his main object of proving the possibility of hitting the moon with a projectile fired from earth, the experiment is of great importance to astronomers, for it will be the longest shot ever tried in the history of projectile weapons.

Some Problems to be Solved.

A secondary, but important, feature is that our own leading meteorologists consider Goddard's rocket device a very important means of finding out what happens in the unknown upper atmosphere surrounding the earth.

Small Goddard rockets can reach zones far beyond those reachable by balloons, and by their means we may be able to solve problems which at present can only be discussed in terms of theory.

In our outer atmosphere mostly nitrogen? Does temperature fall or rise beyond our normal air layers? Is space actually warmer than our outer envelope of thin atmosphere? These are some of the local problems which may be solved.

If Goddard hits the moon, this flash rocket may be followed by others loaded with charges which will prove or disprove such vexed questions as whether any atmosphere exists on the moon's surface and what is its probable temperature, and we may even bombard its surface with terrestrial life forms such as seeds or spores.

Bombarding the Planets.

With the growth of our knowledge of the ether and space, ballistics we may be able some day to bombard other members of the universe and establish contact with planets of the solar system. It is a fantasy to-day—but it is not impossible. We know a good deal about the movements of our own solar system and if this first step of establishing a contact across space with our own moon is successful inter-planetary communication will become something more than a fiction-writer's dream. It will become a distant probability.

Professor Goddard will probably be present at the meeting of the British Association for the Promotion of Scientific Knowledge which is being held shortly at Toronto, in Canada. Our British scientists are keenly interested in his enterprise and he has the whole-hearted support of all who admire a man capable of initiating a really big idea, and evolving a practicable method of achieving it.

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The Law and Your Aerial.

By Frank S. Gaylor (Solicitor to the B.B.C.).

THE advent of broadcasting introduced as it does many changes in domestic life has on rise to many novel points of law in relation to various questions of solution, but experience shows that to assist in the provision of facilities for the extension of broadcasting rather than to seek place any obstacles against its progress based upon some private right—actual or claimed. Having regard to the acknowledged value of broadcasting, as an entirely novel and efficient educational medium, quite apart from its attraction as a recognized form of entertainment, it is highly satisfactory that this spirit should animate the majority of people.

Well-Deserved Failure

Still, from time to time, as might have been expected in the exploitation of a branch of science which is so far reaching in its operation and in its results, difficulties have arisen in regard to what may be termed the private rights of ownership or of citizenship. There have not been wanting persons who have invoked the somewhat cumbersome machinery of the law in an attempt to strangle the efforts of would be listeners by asserting that something in the nature of a nuisance was being created. So far as I am aware, all such attempts have met with the failure they deserved. Still, there is a question which continues to give rise to some anxiety and uncertainty as regards the precise rights and liabilities of landlord and tenant in relation to the desire of the latter to install a broadcast receiving set; and some little guidance on this subject may be of assistance both to landlords and tenants.

A Technical Quibble.

It is scarcely possible to state the whole of the position in general terms. In the case of a house which is let on lease for a term of years, it is very usual to find covenants on the part of the tenant restricting him from making any alteration in, or addition to, the premises.

It is possible to contend that the installation of a broadcast receiving set, with an outdoor aerial, necessarily involving some attachment of some part of the apparatus to the building in which the set is to be used, amounts to an alteration of, or an addition to, the premises; but I do not think that such contention would succeed, as I consider it would be regarded as far too technical, and that the tenant would not involve himself in the consequences which would ensue upon a breach of covenant in a lease by the installation without license.

In the case of a tenancy which is not a lease, some agreement in writing, the question of a tenant should apply for license from his landlord depends entirely, I think, upon the provisions of that agreement. There may be some special condition which would require to be considered, but apart from that, my own view is that the tenant would not be exposing himself to liability by installing a broadcast receiving set without first applying for his landlord's license.

Voluntary Waste.

Regarded as a proposition of dry law, the matter is not free from some doubt. From the landlord's point of view in the supposed case, the act of the tenant might be complained of on the ground that the tenant had been guilty of what is known as "voluntary waste." It is satisfied that no tenant would be penalized on any such ground: the matter would in my

view be regarded as altogether too trivial to justify any judicial interference and the property would not in fact have suffered any damage.

There is authority for saying that no use of premises which is reasonable and proper, having regard to the class to which it belongs, is waste. He would have, I think, a difficult task who sought to convince a judge that in installing a receiving set without the landlord's license, assuming as I now do the contrary, the tenant was guilty of any covenant breach on the part of the tenant which could be regarded as other remedy; and the more so because of the almost universal recognition of broadcasting as an entertainment and educational medium and of the ever-increasing tendency of the Courts to accommodate established legal principles to the advancement of modern progress.

When You Take a Flat

The same results—and I think for substantially similar reasons—apply in the case of a tenancy which is not regulated by any document in writing—an oral tenancy, as it is called.

Reference should perhaps be made to the particular condition which may exist in regard to the occupancy of a flat. Before installing a set the tenant of a flat in a block of buildings would be well advised to refer to his agreement, if any; or failing an agreement, to the schedule of rules and regulations which is often found to exist in regard to large blocks of flats and which is usually framed by the landlord for the comfort and convenience of the tenants as a whole.

In cases where the license of the landlord is, strictly speaking, necessary and is obtained, the landlord has no right to insist upon any consideration for himself for granting the license, but a condition of the license (that at the end, or sooner) of the expiration of the tenancy the tenant shall restore and make good the premises would be quite reasonable and usual. And, naturally, the tenant would be liable to make good any actual damage which might be done to the premises.

Your Neighbour's Garden.

Another point which may usefully be borne in mind is that, as to these matters, the ancient maxim as to the ownership of land applies, and it is not competent, for example, to carry the wire connecting the aerial with the building over some other person's garden without the consent of that other person.

Some discussion has taken place as to whether the installation of a receiving set adds to the risk of damage by lightning. I believe I am right in saying that expert opinion is that it does not; but in any case householders are covered by the usual fire policy.

No obstacles, apparently, are placed in the way of the Germans transmitting theatre performances. Microphones have also been installed in the Reichstag.

A crystal set watch was fit into the waist coat pocket like a cigarette case may soon be obtainable. It is intended for use with portable aeriols. The telephone carpieces are about the size of a sixpence.

An American expert prophesies that wireless in the near future will be under the same control as in Britain. He will have to be licensed, he says, and the number of stations limited and under one control.

Broadcasting the Zoo.

By F. P. Eckersley.

THE "uncouth denizens of the wilds" (as the Press) are to be harnessed to "this miracle of science."

We want to give you the laughing jackass or dodo hyena, the talking parrot, or the snake and sea lions—the wireless parrot.

The wireless perambulator is nothing but instead of "chok-aytes" and

of bamboo poles carrying the weight of a miniature aerial. Here on wheels, therefore, is a wireless transmitter with an input power of about one-third of a relay station, and, of course, a very inefficient aerial. The radiating, however, sufficient to be picked up on an ordinary aerial at the curator's house, where accommodation was so handsomely afforded for the sets by Mr. Seth Smith.

Nothing to Laugh At!

After designing our sets, we found that what we had feared as to weight had indeed been justified. The truck had to be a large one, and the weight was large.

How it got to the Zoo is a mystery. I understand that a ten-ton lorry, a crane borrowed from the contractors who are rebuilding the strand, and a nine-inch hawser played part.

Our first effort was to attempt to broadcast the laughing jackass, and it was planned to prove that he who laughs last laughs longest (it is not proved), that the dodo hyena should be tried as well.

It was eight o'clock on one of those pleasant, hazy, vivid evenings we've been having lately—clouds at five hundred feet, ten miles thick, and a thin drizzle, visibility about four yards, as a matter of fact, as I remarked. I didn't see what the animal had to laugh at. The keeper, however, tried his best to divert the bird's sense of humour by clapping hands, making it get up and fly, and so on. The bird banged its nose a time or two against a plate-glass window and then it started to laugh like anything. We rushed to the controls and behold! a laughing jackass was "on the air," as they say in America.

The Blushing Microphone.

So to the laughing hyena "Punch." Of all the unpleasant monsters, give me your hyena. A jaw like a shark, a forehead like Billikes, the blink of a marauding cat, and latently our microphone backed a time or two in sheer modesty, blushing to the points of its granules. Mr. Seth Smith and a keeper tried to make Punch laugh. It was raining fast, darkness and sadness and the moan of animals, barks of wolves, grunts of hippos, and in the distance the sea lions playing about in the cold, gray water.

However by constantly rubbing the bars of the cage with one of the noblest of honey I have ever seen, the hyena started to howl a practically in the shadow of the heterodyne a low and distant rumble, full and resonant like a trombone fully extended and gently blown. Maddened by the smell of raw meat, in spite of a meal some few hours ago, the oscillations began to reach higher registers, and once—just once—a sort of howling in the throat, so that 1,000-cycle tone beam was cut up into a number of dots. We broadcast it all, and the receiver picked it up, from the point of view of wreckage, the tests showed us what could be done.

Making the Weather Clear!

By Sir NAPIER SHAW, Sc.D., F.R.S. (ex-Director of the Meteorological Office, London).

Many of us know all about the weather, or as much as can be known of that perplexing element, when they have tapped the barometer in the hail. The first thing they have to unlearn, if they desire to understand the weather, is that this is a great mistake. Nowadays, with the aid of wireless, everyone can take in the barometer readings as they are broadcast, and make his own weather map. But such a map will not be of use unless the readings have been duly corrected for temperature and latitude and reduced to sea level.

The Use of Millibars.

This is why the atmospheric pressure is now given officially in millibars and not in inches. A millibar is 1,000th part of 29.5 mercury inches. What we want a barometer for in meteorology is to tell us the pressure of the atmosphere in a way that it will be directly comparable with corresponding readings made at the same time in Europe, Asia, Africa, and America, and perhaps Australia. The use of millibars in a broadcast message tacitly implies that all the necessary corrections have been made, and that the figures are ready for entry on the weather map.

The proper procedure can be learned, and easily followed by those interested when it has been learned, but it has to be carefully learned. Then the observations from a number of stations over a large area of north-west Europe, the Atlantic, America, and shortly of the whole northern hemisphere and of the whole globe, will be easily mapped for weather purposes by anyone who chooses to listen at the right time and who understands the various codes in use.

A Tall Order.

The world of trying to make out what our British weather is, for that matter, any other weather, means from the practical standpoint of the meteorologist is that what we want to understand is too close to us—we can't see the wood for the trees. It is the business of meteorology to get over this difficulty, and to get an idea of what the wood is like with the trees in their proper scale and setting. This can be done by gathering items of information from all over the world and putting them together. But that is a tall order, at any rate at present.

Our knowledge of the upper air is still very scanty, a good deal more so than it ought to be, considering the facilities that are now at the disposal of those who are able to play the fascinating game of aerial exploration. But still there is enough information already available to furnish a moderately good idea of how the general behaviour of our atmosphere would strike an outsider—let us say, for example, the Man in the Moon.

A Moon Man Looks at the World.

Let us look at our weather for a moment from this novel vantage point.

The Man in the Moon could, and if there were no clouds would, see the roughness of the earth's surface, with mountain shadows, and so on, just as we see them on the moon itself. But over a great part of the earth there would be cloud. The observer in the moon would notice clear places over the great deserts and over certain ocean regions; he would also see a constant belt of cloud over the equatorial region, with another belt above the "roaring forties" of the southern hemisphere, that area of permanent weather alternations

of latitude 40 deg. S. He would also see clouds in the northern hemisphere particularly over the Atlantic and Pacific Oceans, on the northern side of the cloudless belt. Any way it would be quite possible for a careful observer in the moon to make out what was going on in our cloud layers.

Seeing the clouds as well as the solid earth, the Man in the Moon would certainly be able to make out that the clouds were travelling with the same rate as the solid earth. The equatorial cloud belt would be seen to sag behind the earth so as to move about an hour a day like a steamer proceeding westward.

On the other hand, the clouds on the polar sides go faster than the earth, and appear to gain about an hour a day, like a steamer going eastward.

The Man in the Moon might fairly conclude in fact, that the air over one-half of the earth—the equatorial half—was moving westward, as an easterly wind, and that the remainder, that over the areas between 30 deg. and the Poles, was moving eastward, as a westerly wind.

Vast Streams of Air.

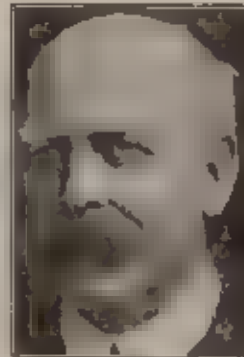
What the Man in the Moon could not see though it exists for us below to experience it, is an accumulation of cold air at the surface in the polar regions, and the gusties of cold air in any locality that sweep along the surface towards the equator. A good deal of this cold air finds its way to the equator by those channels known for centuries to navigators as "trade winds." These are to be found off the western coasts of great land areas in the tropics. They comprise vast streams of air from the north-east in our hemisphere, and from the south-east in the opposite hemisphere, draining the polar regions of their superfluous air.

This movement is balanced by a counter flow partly on the surface and partly in the upper air. Hence we have to deal with two, and possibly three, simultaneous movements: first, the progression of air forming revolving caps overhead, north of latitude 30 deg. N. and south of latitude 30 deg. S., gaining time; secondly, the belt at the equator, losing time, and apparently moving in the opposite direction; and, thirdly, a gradual drift of air to lower latitudes local and sporadic north of 30 deg. N. and steady and persistent in certain regions from 35 deg. N. to the equator, and always flowing from north-east or south-east.

The Meaning of "Isobar."

With the aid of a map of the world, these movements can be visualized by the reader for himself, and a better understanding can thus be gained of the many influences that have to be studied before a complete weather forecast can be broadcast each day.

The whole scheme of air flow, of which our winds are a part, depends on the distribution of pressure. Those who want to understand the air flow set out this distribution on maps. But first they make allowance for the fact that pressure loses about a thousandth part of its



SIR NAPIER SHAW.

troublesome little difficulty, because places where barometric readings are taken may be, and frequently are, at varying heights. To combat this difficulty, therefore, weather experts agree that when they deal with pressure it shall be pressure at the same level, and not at any haphazard level at which the barometer happens to be. Sea-level is, in fact, generally chosen for the purpose.

Having then, got the figures of readings at a number of stations, each is marked on the weather map against the name of the station concerned. The next step is to make a picture, or diagram, out of the collection of figures thus obtained. This is done by drawing lines on the map to link the places at which the pressure at the time of observation is found to be the same. These lines of equal pressure are called isobars—another term with which the wireless listener will be more or less familiar though it is more than likely that he is unacquainted with its meaning. The word isobar has been coined to indicate "the same barometric pressure."

A Guide to the Winds.

We have seen that as the wind blows across the map it keeps the distribution of pressure as it were in mind. It pays, in fact, as much attention to the isobars—lines indicating the same barometric pressure—as a seaman does to the barometer. It never forgets and seldom fails to obey except on the surface, where it always tends to draw away from high pressure to low pressure. This suggests that it is always trying to follow the isobars, but is prevented from doing so, and this is probably a fact: it is the friction of the air against the earth's surface that would seem to be the preventive.

On our weather map, therefore, we must note the isobars; next the flow of air along the isobars, while taking into account the inability of the air to maintain its speed owing to this friction; and the drift due to the same cause. The isobars tell us how the air is moving and are a very convenient guide to the winds—a much better guide, indeed, than the winds themselves, because the latter are full of transient disturbances, due to eddies and local circumstances which the isobars ignore.

This brings us to a question which, no doubt, exercises the minds of many wireless enthusiasts every day—that of cyclones and anti-cyclones. The last-named a term that occurs in almost every weather forecast that is broadcast. What is it, and what is an anti-cyclone?

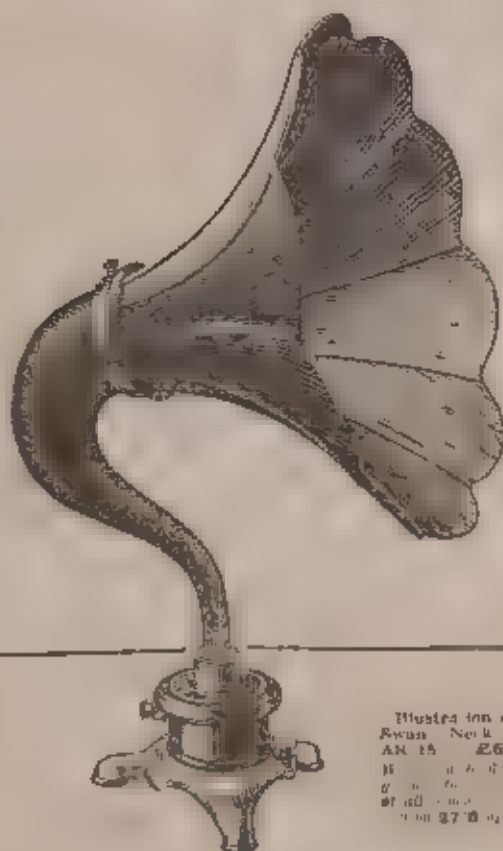
To be continued next week.

A NEW broadcasting station is in course of erection at Milan, the proposed wave-length being about 1,000 metres.

A Bond Street photographer is inviting the public to enter his studio and hear radio concert. It is to be hoped that the usual "listening expression" will not be photographed!

NEXT month an attempt is to be made to broadcast a cinema picture from New York. A number of inventions dealing with the transmission of photographs by wireless was demonstrated at the "First Radio World's Fair" to be held in Madison Square Garden from September 22nd to 26th. The effort to broadcast moving pictures will be made on the opening week.

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Edinburgh Programme.

Week Beginning Sunday, Aug. 24th.

SUNDAY, August 24th.

8.30-11.0. } Programmes S.B. from London.
MON., Aug. 25th, and WED., Aug. 27th

8.30-4.30. -Romany Revelers from the Dan-
don Palace de Danse

6.0-6.0. CHILDREN'S CORNER

7.0-11.30. Programme S.B. from London

TUESDAY, August 26th

8.30-4.30. -The Wireless Quartet. S.B. from

6.0-6.0. CHILDREN'S CORNER

7.0-10.30. Programme S.B. from London

10.30-11.45. GLENFARLES HOTEL DANCE
BAND. S.B. from Glasgow

THURS., Aug. 28th, and SAT., Aug. 30th.

8.30-4.30. -The Wireless Quartet. S.B. from

6.0-6.0. CHILDREN'S CORNER

7.0 onwards. Programme S.B. from London

FRIDAY, August 29th.

8.30-4.30. -Romany Revelers from the Dan-
don Palace de Danse

6.0-6.0. CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS

S.B. from London

11.45-12.0. A. ATKINSON. S.B. from London

Local News

8.0. Mr B. MORTIMER BATTEN, F.Z.S.

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WILLIAM LEWIS (Tenor)

FRANK ROYD (Bass)

JOHN D. JAMES (Soprano)

Solo Pianoforte

Harmonium and Chamberlain

Prologue, Chorus and Fugue. *Celine Frenck*

8.32. Kathleen Hay

Four Elizabethan Love Lyrics

arr. Frederick Keel (1)

Can I Change That Note

If I Urge My Kind Desires

Philp Bowdler

Sure Nymph Come to Thy Lover

London Again. (2) John Dole

8.45. William Lewis

A Piece of Old Kennedy Russell (1)

In the Hermon Lohr

My World Henry Giehl

Over the Water Blue R.C. Clark

8.5. Kathleen Hay

Four Child Songs (1) Tom Quiller

A Good Child (2) The Lohr

Where Go the Bunch (3) The Lohr

9.5. Frank Royd

Hande

Sonata No. 4 in F Sharp Minor, (Op. 70)

9.18. William Lewis

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Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BERLIOZ' "ROMAN CARNIVAL."

Afternoon, Sunday

THIS is one of the most exhilarating pieces of music ever written. It was originally the introduction to the 2nd or 3rd Act of his *Le Carnaval d'Espagne* which was produced in 1847 but was not a great success as a whole. It is brilliantly scored for a rather large orchestra, which includes two Cornets, in addition to the usual Trumpets, Cymbals, two Side Drums, and Triangle.

The OVERTURE starts with a rushing passage on the Strings and Woodwinds, that dominates the whole work. It is here at once out short. Violas start a "shake" which spreads through the Orchestra; this is cut off. Horns sustain a note, and Cello and Alto Oboe plays a slow sustained Tune. This is the only other important Tune. It continues for a time, but the rhythmic Tune soon resumes.

FRENCH NIGHT, CARDIFF, SUNDAY
Saint-Saëns' "Dance of Death."

A Symphonic Poem (entitled in French *Danse Macabre*), based upon a poem by Henri Cazalis. The following is an epitome.

Midnight strikes; Death emerges, knocks on the graves, and starts to tune his fiddle (represented by a Solo Violin with the top String muted). The Dance begins. The wintry wind whistles, the white skeletons cross the shadows, running and leaping. Presently one hears their bones rattling (Xylophone—an instrument of blocks of wood, struck by hammer).

Just when the dance is at its height, the cock crows, Oboe, Death plays a last strain, ending in a fluttering of wings as he disappears, his skeleton crew with him.

Ravel's Pavane

MAURICE RAVEL is, perhaps, the most distinguished French composer living. His music is particularly sensitive and delicate, in a style that is quite individual.

This work is scored for a small Orchestra consisting of the usual Woodwind (there is only one Oboe, however), two Horns, one Harp, and Muted Strings.

A PAVANE was originally a dance, of a slow stately character. Ravel's Pavane to the Memory of an Infant, centres round a grave, sustained melody, the first part of which is given out by Horns, the second part as a duet—Oboe and Bassoon. It is beautifully scored throughout.

HAYDN'S "MILITARY" SYMPHONY.
Second and Fourth Movements.
(London, Wednesday)

Altogether, Haydn wrote a hundred and fifty three symphonies, a tremendous output, even when one remembers that the early symphony is on a very much smaller scale than the works in that form from Beethoven's time onwards.

Haydn visited England more than once. He was closely in touch with Malcolm, a leading organizer of London concerts, and wrote twelve symphonies for him, of which the *Military* is one of the best known. The title is due to the fact that in the second and last movements (there are four altogether) he uses Triangle, Cymbals, and Big Drum—an exceptional proceeding in his time.

II

Moderately quick—This Movement is a particularly delightful study in orchestration. It is practically an Air with Variations, in a rather free style. The Tune itself is very straight forward, and divides into four parts. First,

two phrases (one may say a sentence) are played by Strings, the Flute doubling First Violon. This is repeated by Oboes, Clarinets, and Bassoons. Horns then provide a link, and next Strings (with Flute as before) play another sentence, much longer than the first, and, in fact, ending with the first repeated in full. The whole of this is then given again by the same combination of Woodwind as before, Horns, however, enter after the first phrase.

The Full Orchestra now takes up and varies the Tune, with the Triangle very prominent. Much more charming detail, of which lack of space forbids mention unfolds itself during the Movement.

IV

The FINALE (Very rapid) is equally delightful; but whereas the Second Movement was dainty and generally quiet, this is throughout playful. It is in Sonata form.

The FIRST MAIN TUNE is characteristic of Haydn—light and dance-like. It is played by Strings alone and repeated. It is then developed at some length, with plenty of animation and power, by most of the Orchestra.

This goes on for a good while, with several false alarms of change. At length there come long detached chords, a break, a succession of very short chords and pauses, and at last arrives the SECOND MAIN TUNE—if indeed it can be called a Tune, consisting as it does of light, detached, jerky little notes in Strings. This dies away quickly, then suddenly breaks out again, with more sustained Brass chords, while Bassoons and First Oboe in octaves, and Second Oboe and Flute in octaves, add scale passages. On these two Tunes, especially the first, is built the whole Finale.

MEYERBEER'S "RUY BLAS" OVERTURE.

At the Theatre, Friday

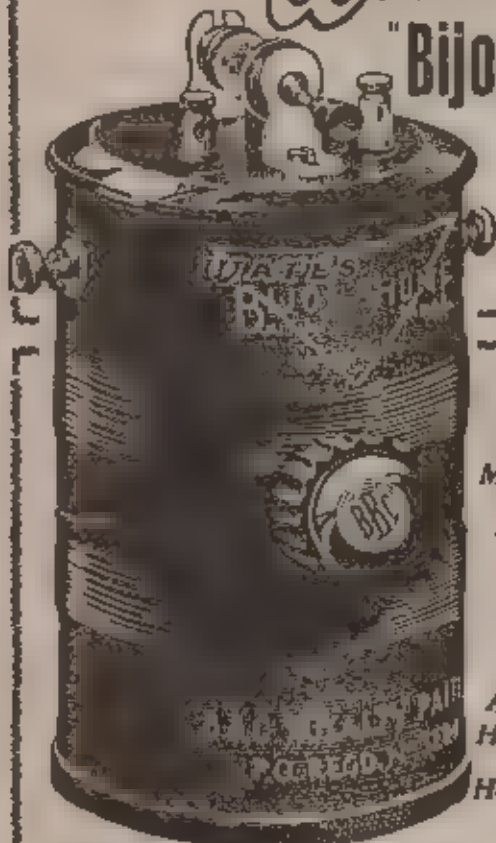
The play *Ruy Blas*, which Meyerbeer described as "a noble comedy," was to be performed for the benefit of the Theatrical Pension Fund. Meyerbeer's name was wanted as a "draw," so he was asked to write the overture. For this he said he had no time; but he composed a Romance instead, for the play. The officials who were getting up the performance replied, probably quite correctly, that he would be given longer notice next year. This answer nettled Meyerbeer, who, in the midst of much other work, wrote this Overture in two days. For the next performance, he said, he would call it the "Overture to the Theatrical Pension Fund." Later, he revised his work, and it is the second that has become the standard version.

It is in the common form of Overtures—the "Sonata," consisting of the statement of two Main Tunes (sometimes also, as here, of subsidiary ones), their Development and Recapitulation.

The opening consists of the alternation of two phrases, (a) a succession of slow, sustained chords on Woodwinds and Brass, (b) of soft, rapid, detached notes on Strings; (c) is an anticipation of the FIRST MAIN TUNE (very quick) which presently arrives, starting in Strings and Flute. The volume of tone gradually increases to a climax. This leads to a recurrence of the Woodwind and Brass phrase (a), which precedes the SECOND MAIN TUNE, that starts with a very soft series of detached notes in Strings. It is repeated and continued, Clarinets, Bassoons, and Celli doubling the Tune as a sporadic, sustained unison melody.

A few other tunes appear, but these are the outstanding features.

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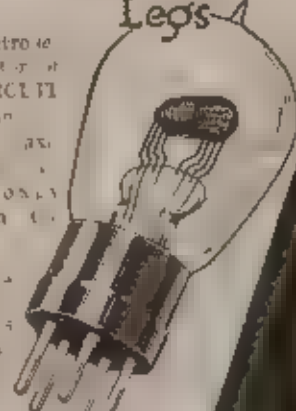
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Week Beginning Sunday, August 24th.

SUNDAY, August 24th.

3.30-11.0. Programmes S.B. from London

MONDAY, August 25th.

3.30-11.0. - Theatricals. Ghent and his Orchestra played from the Tower Picture House.

6.0-6.30. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. F. W. A. MACQUEEN, L.L.B.
The British Education
League News

TUESDAY, August 25th, and THURSDAY, August 26th.

3.30-11.0. - Theatricals. Ghent and his Orchestra played from the Tower Picture House.
6.0-6.30. CHILDREN'S CORNER
7.0 onwards. Programme S.B. from London

WEDNESDAY, August 27th, and SATURDAY, August 30th.

3.30-11.0. - Theatricals. Ghent and his Orchestra played from the Tower Picture House.
6.0-6.30. CHILDREN'S CORNER
7.0 onwards. Programme S.B. from London

FRIDAY, August 28th.

3.30-11.0. - Theatricals. Ghent and his Orchestra played from the Tower Picture House.
6.0-6.30. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS
S.B. from London
G. A. ATKINSON S.B. from London
Local News

Local Programme.

- ARTHUR ELLIOTT (Solo Pianoforte)
FLORIE HARRISON
LUTON WHITELOCK
HARRY HORN
JEREMY LEBMAN
KATE SMITH OATES
Arthur Elliott
Florie Harrison
Spring's Awakening (Solo)
Christmas Lament
Ma Curry-Headed Babs
Lapton White-lock
Offertoire
Siegfried from Pluto and Piano Sonata, No. 2
Stacy
Harry Horner
She Alone Charmeth My Sorrow
The Ladies of St. James
The Water Mill
Herbert Loening
Song, "Colds"
Song, "I Married a Wife"
Rhapsody, No. 8
The River
May in My Garden
The Bells of Twilight
Fantaisie Pastorale Hongroise
The Brave Old Duke of York
The Fine Old English Gentleman
Invictus
The Grenadier
Mo-har o' Mine
WEATHER FORECAST and NEWS
S.B. from London
Typical Talk
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10.30. Lines down.
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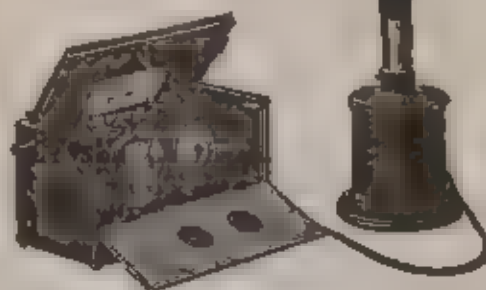
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Week Beginning Sunday, August 24th.

SUNDAY, August 24th.

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8.30.11.0. }MONDAY, August 25th to THURSDAY
August 28th, and SATURDAY, August 30thM. 1.0. 2.0. 3.0. 4.0. 5.0. 6.0. 7.0. 8.0. 9.0. 10.0. 11.0. 12.0.
1.0. 2.0. 3.0. 4.0. 5.0. 6.0. 7.0. 8.0. 9.0. 10.0. 11.0. 12.0.

FRIDAY, August 29th

5.30. 4.30. Savoy Picture House Overhead

1.0. 2.0. 3.0. 4.0. 5.0. 6.0. 7.0. 8.0. 9.0. 10.0. 11.0. 12.0.
1.0. 2.0. 3.0. 4.0. 5.0. 6.0. 7.0. 8.0. 9.0. 10.0. 11.0. 12.0.

Local Concert.

L. S. WOODWARD (Solo Pianoforte)

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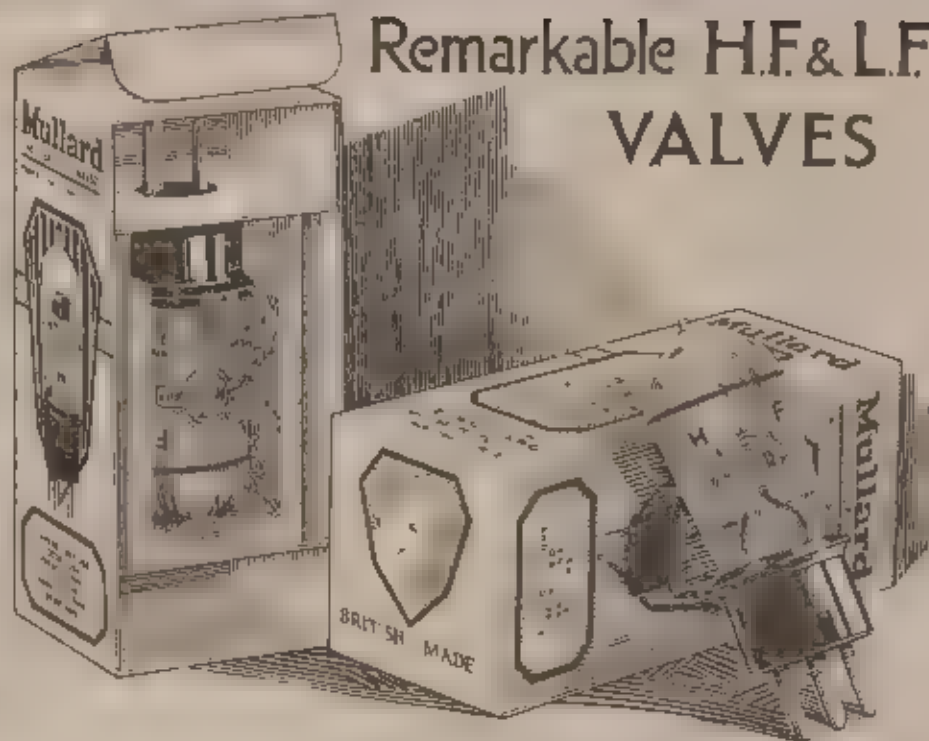
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pair for years.

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the other week which were
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phones are

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F.G.

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and robustness. This had
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Week Beginning Sunday, August 24th.

SUNDAY, August 24th.

3.0-5.30. } Programme S.B. from Lond.
8.30-11.0. }

MONDAY, August 25th and WEDNESDAY,
August 27th

3.0-5.30. } Programme S.B. from Lond.
8.30-11.0. }

TUESDAY, August 26th and THURSDAY,
August 28th.

3.30-4.30. } Programme S.B. from Lond.
5.30-6.30. } CHILDREN'S CORNER
7.0-8.30. } Programme S.B. from Lond.

FRIDAY, August 29th.

3.30-4.30. } Programme S.B. from Manchester
5.30-6.30. } CHILDREN'S CORNER

7.0. WEATHER FORECAST and NEWS
S.B. from London

A. ATKINSON, S.B. from Lond.

Local News

7.30-8.0.—In review

8.0. THE STATION PIANOFORTE
QUINTET

March: London Scottish

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"I know a bank....."

What is it our Italian friends say for "taking it easy"? "dolce far niente," isn't it? That is what I am doing on this glorious summer evening. Auntie Fellows and the youngsters have once more deserted me—Wembley again—but so long as there is a punt by the cool, green bank, a pipe, and my "Portable Three," loneliness has no dread.

I often think that a Portable Three is one of the best investments anyone can make. It is so free from trouble. Only a switch to turn and the phones to put on. Once you have tuned in—in itself a most simple matter—you can leave the adjustment set for that particular station for ever if you wish. "Broadcasting at the turn of a switch," I call it.

To-night when our friends come in I shall just tack the Portable Three on to my aerial, join up the Volutone Loud Speaker and we'll dance on the lawn.

Then when the Winter sets in I shall keep it attached to the outdoor aerial and it will become a "permanent" set.

Undoubtedly a good investment.

THE PORTABLE THREE.

A complete self-contained unit requiring no aerial wires, no earphones.

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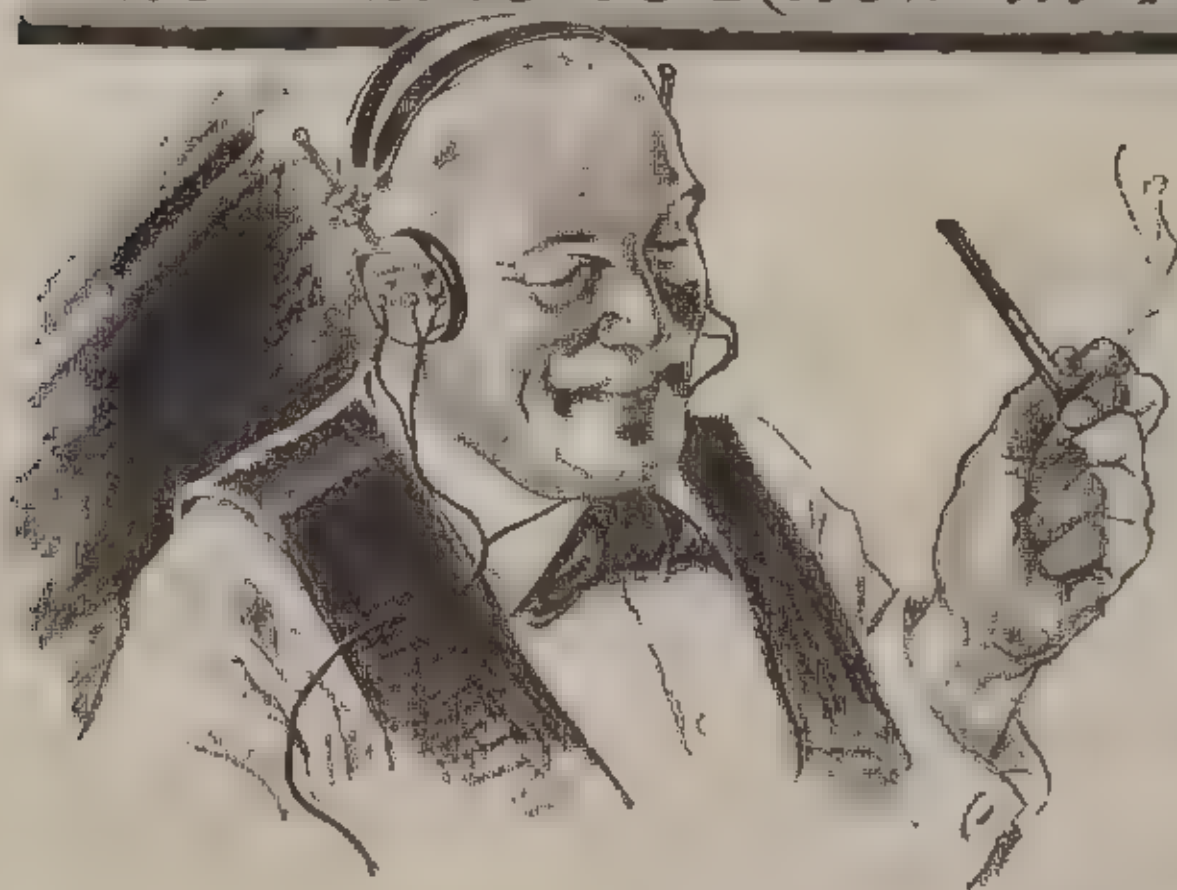
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Matched Tone
TRADE MARK
Radio Headphones



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Wireless with Single-Switch Control.



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Radio Times, 4th 2.

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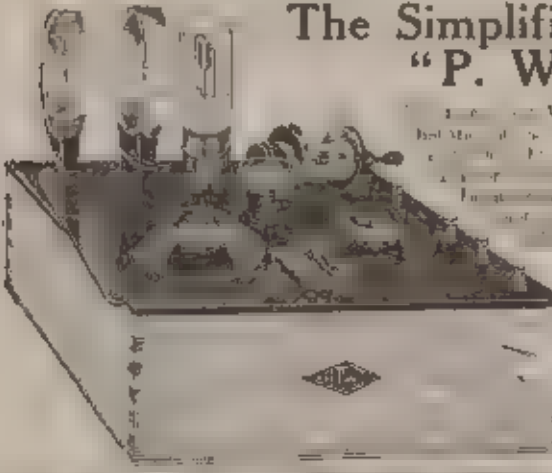
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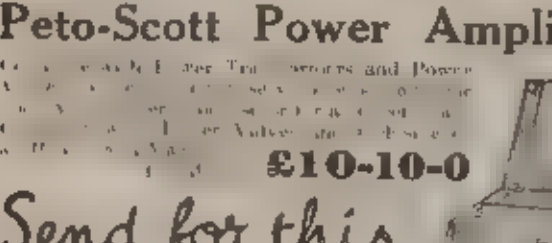
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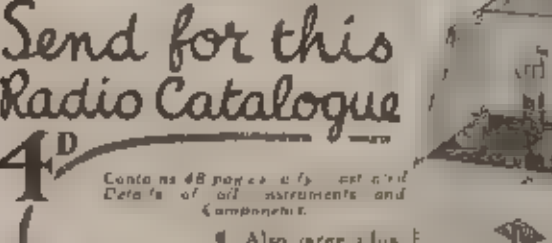


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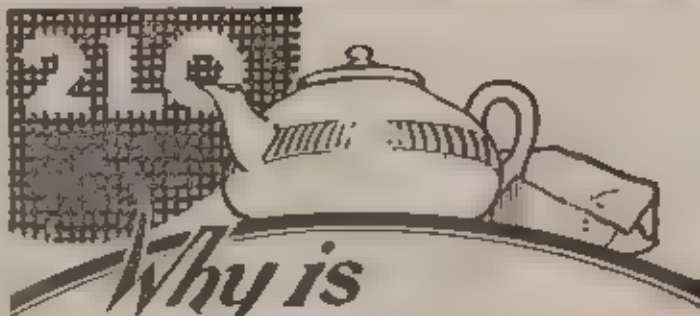


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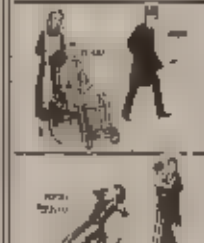
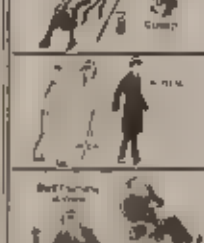
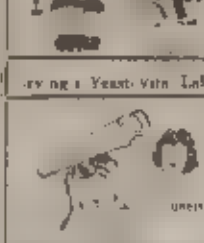


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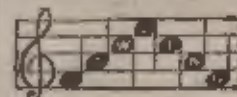
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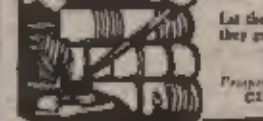
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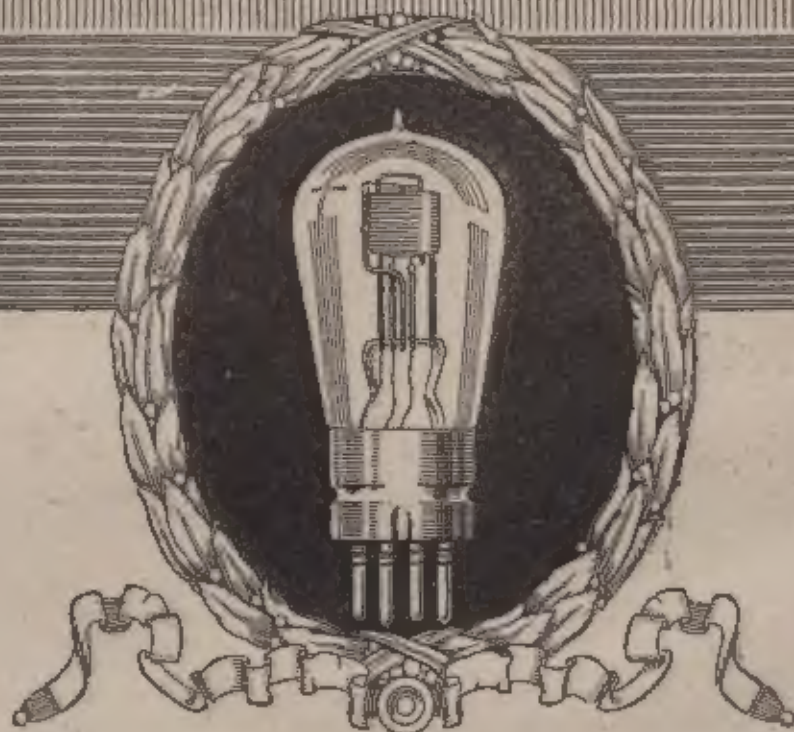
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